

# VOGUE

V. Lepore  
1917



Travel Number

The Vogue Company  
CONDE NAST, Publisher

May 15th-25 Cts





TEALE

**White** Sixteen valve 4

THE RUNABOUT BODY

### THREE STAGES OF MOTOR DEVELOPMENT

In the first stage, higher power was obtained by building larger cylinders. In the second stage, greater flexibility was secured by adding cylinders. Both involve serious handicaps in a reciprocating engine. In the third stage, upon which gas engine design is now entering, a higher range of inherent capability has been developed—more power from existing plant. Simple and rugged, the sixteen-valve four draws straight from the source of high power and flexible performance: *valve efficiency.*

*Bodies by Rubay*

*The White Company, Cleveland*





To insure Victor quality, always look for the famous trademark, "His Master's Voice." It is on every Victrola and every Victor Record. It is the identifying label on all genuine Victorolas and Victor Records.

# Every kind of music for everybody

Your kind of music for you! The kind of music you like best!

Do you prefer to hear magnificent operatic arias, portrayed by Caruso or Farrar or Melba? Or are your favorites the charming old songs of yesteryear—the ballads so sweetly sung by Gluck and McCormack?

Or it may be that your tastes run to instrumental solos—the exquisite renditions of Elman or Kreisler or Paderewski. Then again, perhaps, you would rather hear Sousa's Band play some of his own stirring marches, or enjoy Harry Lauder's inimitable witticisms.

No matter—you can hear them all on the Victrola. It is the instrument for *all* kinds of music. It has not only gathered to itself the greatest artists in the world of song, but the most celebrated bands and orchestras, the famous instrumentalists, the leading comedians.

The Victrola is supreme in all fields of musical endeavor. It is *the* instrument for every home.

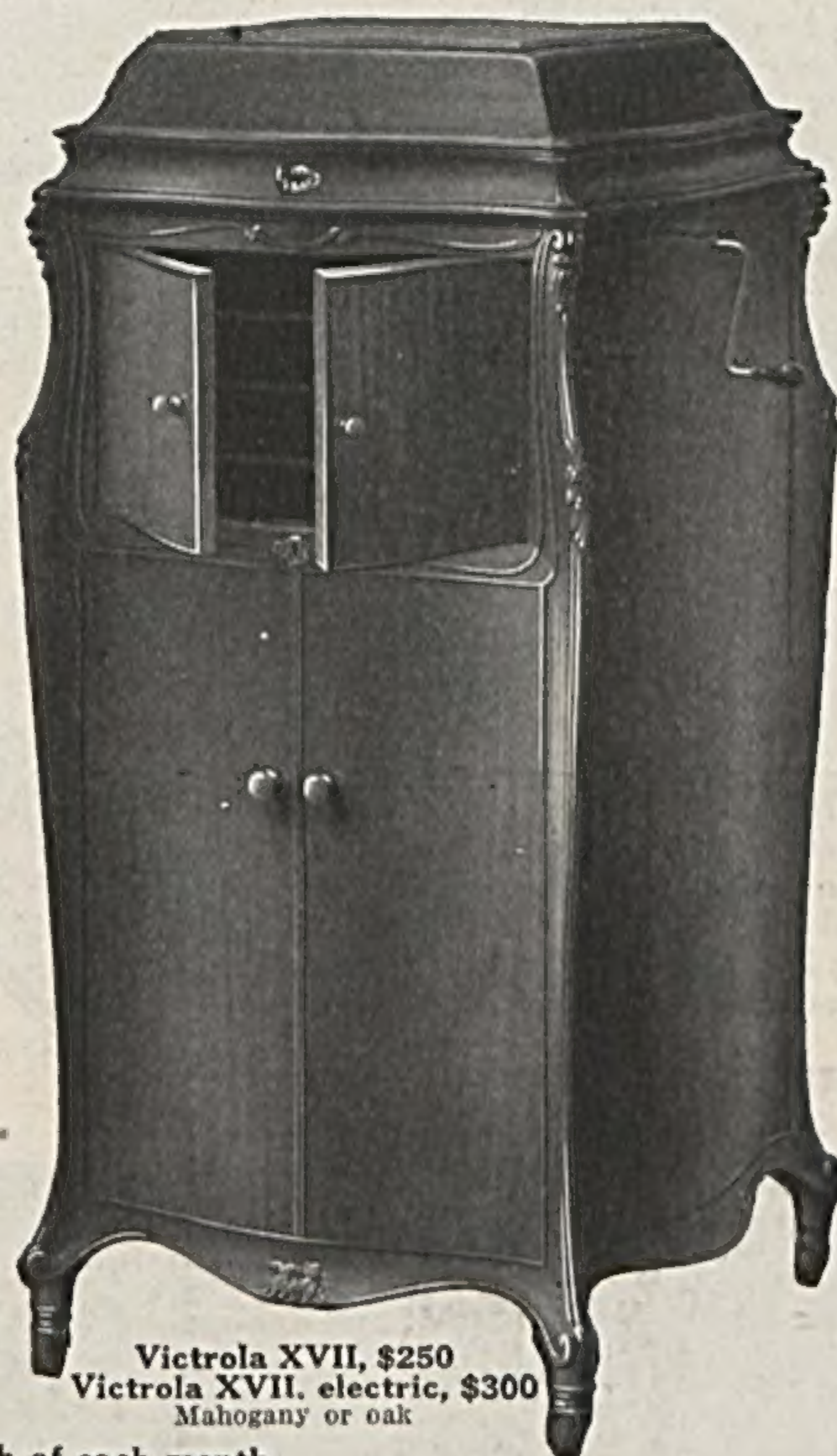
Hear your favorite music today at any Victor dealer's. He will gladly play any music you wish to hear, and demonstrate the various styles of the Victor and Victrola—\$10 to \$400.

Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors

**Important Notice:** All Victor Talking Machines are patented and are only *licensed*, and with right of use with Victor Records only. All Victor Records are patented and are only *licensed*, and with right of use on Victor Talking Machines only. Victor Records and Victor Machines are scientifically coordinated and synchronized by our special processes of manufacture; and their use, except with each other, is not only unauthorized, but damaging and unsatisfactory.

New Victor Records demonstrated at all dealers on the 28th of each month



Victrola XVII, \$250  
Victrola XVII, electric, \$300  
Mahogany or oak

# Victrola

"Victrola" is the Registered Trade-mark of the Victor Talking Machine Company designating the products of this Company only.

**Warning:** The use of the word Victrola upon or in the promotion or sale of any other Talking Machine or Phonograph products is misleading and illegal.



IRISH LINEN  
MANUFACTURERS

WALPOLE BROS.

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NEW YORK

SALE

PROCEEDING  
THROUGHOUT  
THE MONTH OF  
MAY



Adam's Scroll  
No. R 402

CLOTHS Sale Price  
Size 2x2 yds. \$7.00 ea.  
Size 2x2½ yds. 8.75 ea.  
Size 2x3 yds. 10.75 ea.  
Size 2¼x2¼ yds., 8.25 ea.  
Size 2¼x2½ yds., 9.25 ea.  
Size 2½x2½ yds., 11.25 ea.

Napkins Match  
Size 27 27 in.  
Sale Price \$10.75  
per doz.

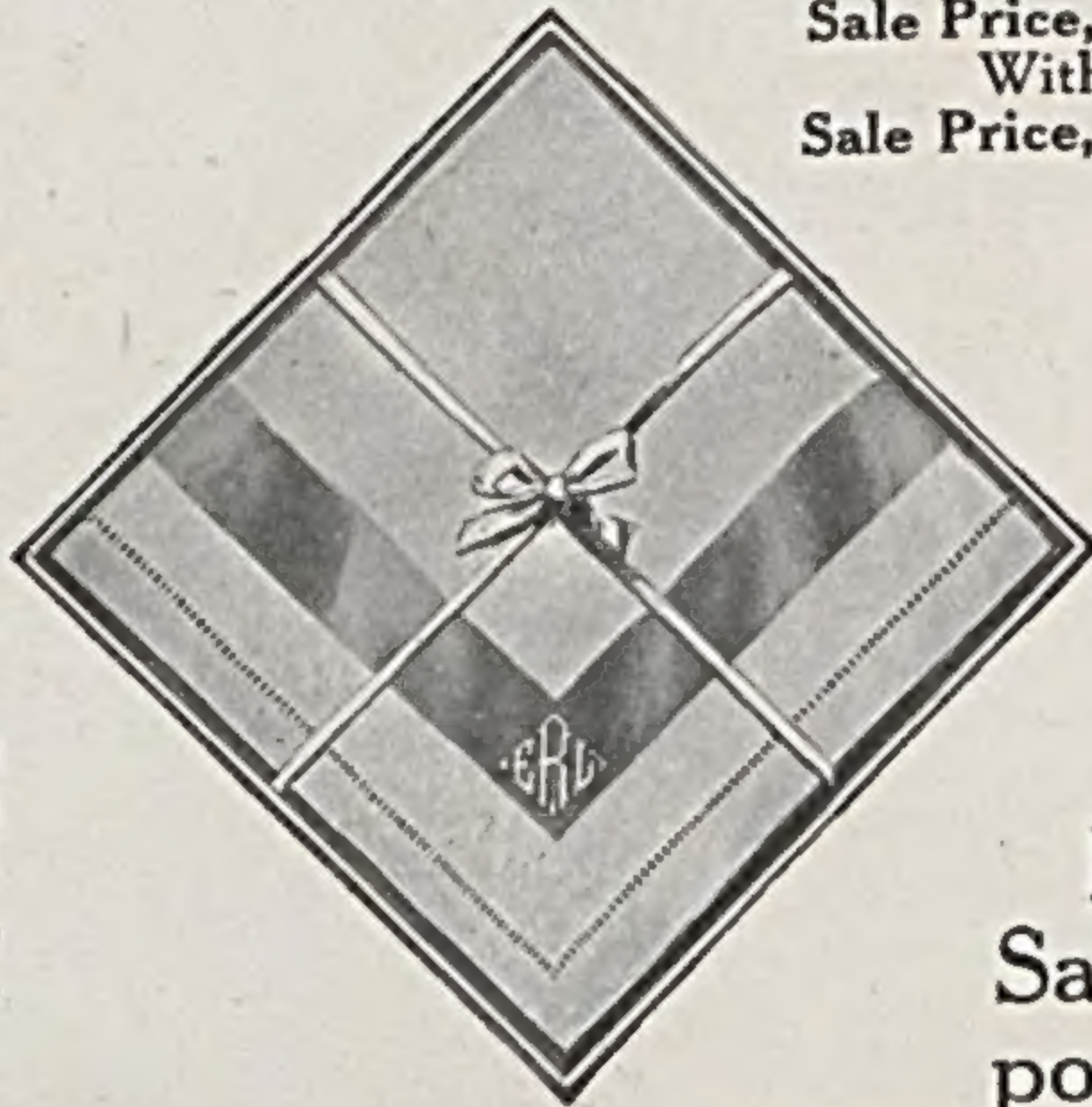


No. 302. Special offer. Madeira  
Hand Embroidered Luncheon Cloths.  
34 ins., Round, Sale Price \$ 7.20  
43 ins., Round, Sale Price 11.25  
52 ins., Round, Sale Price 15.75  
70 ins., Round, Sale Price 28.75



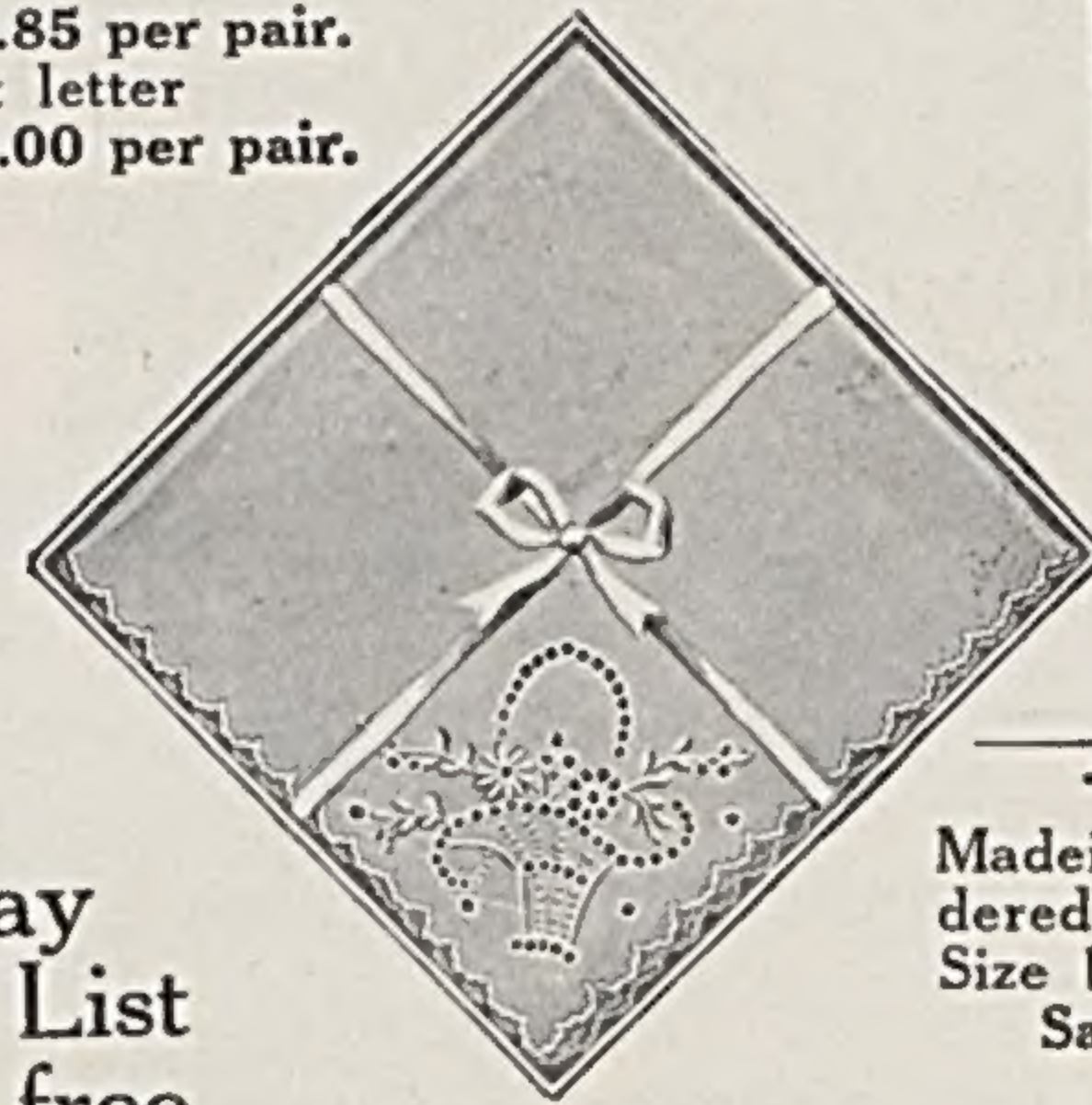
No. 11. Pure Linen  
Huckaback Towels.  
Size 19 x 35 ins.,  
with a 2 inch letter.  
Sale Price  
\$13.75 per doz.

No. 365  
Superfine Irish Linen  
plain Satin Band Tea  
Napkins, with a 1  
inch Monogram,  
boxed and laundered.  
Sale Price,  
\$13.80 per doz.



No. B100. Special offer of Pure Irish Linen Pillow  
Cases. Size 22 x 36 ins., embroidered with a 2 inch  
letter, laundered and boxed.

Sale Price, \$3.85 per pair.  
Without letter  
Sale Price, \$3.00 per pair.



No. 1901. White Turkish  
Bath Towels. Size 25 x  
50 ins. Complete with a  
4 inch Monogram in any  
shade desired.  
Sale Price, \$13.65  
per doz.

No. 5006  
Madeira Hand Embroi-  
dered Luncheon Napkins.  
Size 17 ins.  
Sale Price, \$18.00  
per doz.

May  
Sale List  
post free  
on request.

Also of  
583  
Boylston St.,  
Boston, Mass.

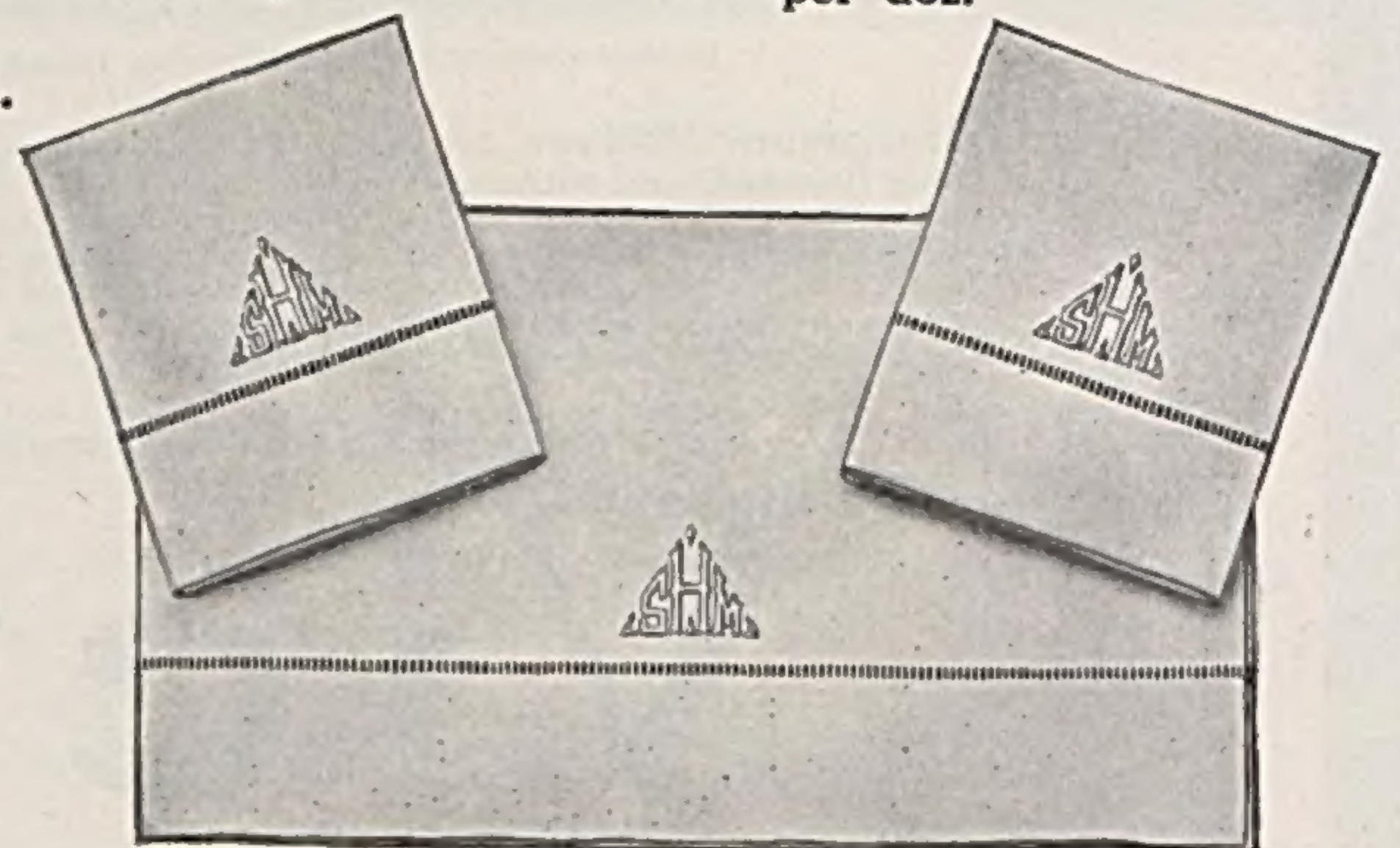
LONDON  
DUBLIN  
BELFAST  
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Factories at  
Waringstown  
County  
Down  
Ireland



No. WB3

New Adams Design Imported Bath Mat, all white. Size  
26 x 46 inches. Complete with an 8 inch Monogram in  
any shade desired. Sale Price, \$3.95 each.  
Other Bath Mats, size 25 x 45 ins., (without Monogram)  
Sale Price, \$1.60, \$2.25, \$2.70 each.



No. 108

250 Sets Pure Irish Linen Hemstitched Sheets and Pillow  
Cases, embroidered with a 3 inch monogram on sheets,  
2 inch monogram on pillow cases. Set comprises 1 pr.  
72 x 108 in. sheets, 1 pair 22 x 36 in. cases, laundered  
and boxed. Set Complete, Sale Price, \$22.75 per pair.



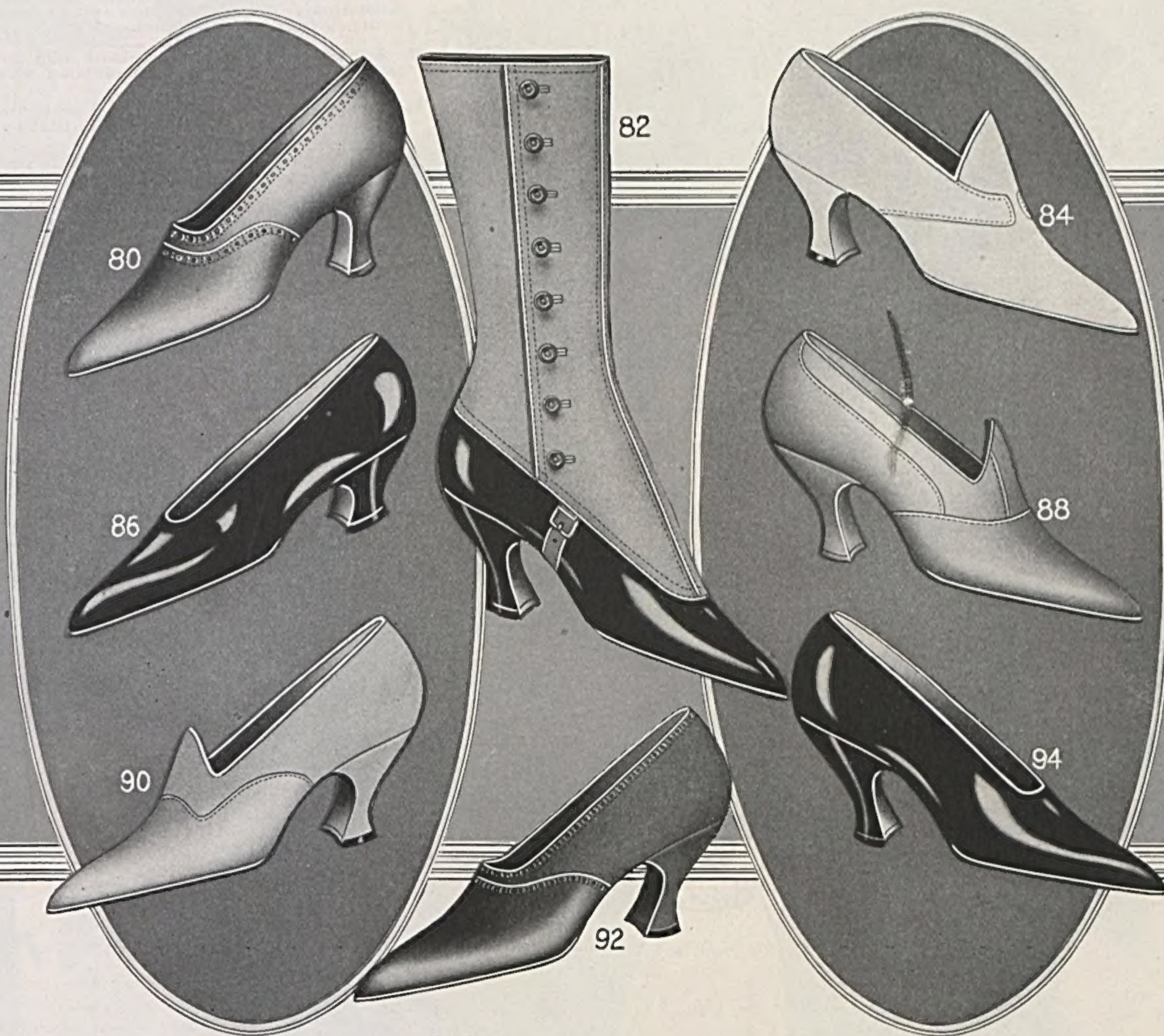
PARIS  
4 Rue Martel

# Franklin Simon & Co.

LONDON  
29 Jewin Crescent

*A Store of Individual Shops*

Fifth Avenue, 37th and 38th Sts., New York



## Women's Hand Sewed Pumps

*Graceful Long Vamp Models*

The well-gowned woman insists on *individuality* even to her footwear. These new pumps have the approved long vamps, the slender Louis XVI heels and the high arches, that lend so much distinction to the appearance of the foot

No. 80—Gray buckskin pump, perforated around top and vamp. 9.50

No. 84—White washable kidskin pump, with high curved tongue. 9.50

No. 88—Smart pump of field mouse gray kidskin, pointed tongue. 8.50

No. 82—Eight-button cloth spat, white, ivory, pearl or fawn. 3.00

No. 86—Patent leather spat pump, with new low  $1\frac{1}{4}$  inch heel. 8.00

No. 90—Pearl gray kidskin pump, gray suede back, curved tongue. 9.50

No. 92—Brown kidskin pump, brown buckskin back, perforated at vamp and top. 9.50

No. 94—High-grade spat pump of superior quality patent or dull kidskin. 7.50

EVERY PUMP WITH HAND-TURNED SOLE

WOMEN'S SHOE SHOP—THIRD FLOOR

*Prompt Delivery Free, Anywhere in the United States*



# Gimbel Brothers

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NEW YORK

## The May White Sale

A. Gown of nainsook with beautiful yoke combining Valenciennes and shadow laces with embroidered motifs; prettily ribbon trimmed. \$3

B. Empire surplice gown of nainsook with fine embroidery edgings and insertions combined with lace. \$1.50

C. Empire gown of nainsook shows Valenciennes lace caught in points at shoulders with wee bits of ribbon. \$2

D. Filet lace trimmed Camisole of washable satin; ribbon shoulder straps. Flesh or white. \$1

E. Petticoat with firm cambric top has beautiful flounce formed of triple rows of shadow lace insertions and wide lace edging; ribbon run beading; lace trimmed under-ruffle. \$3

F. Wide duchesse pattern lace forms the top of this washable satin Camisole; rosebud trimmed. Flesh or white. \$2

G. Deep sectional flounce beautifully formed of Valenciennes laces and decorated with ribbon bow, make this attractive petticoat at \$2

H. A dainty washable satin Camisole with filet and net laces forming the top. Flesh or white. \$1.50

I. Valenciennes laces and wheel embroidery form the flounce of this cambric top Petticoat; underlay. \$1.50

J. Yards of filet lace, a charming embroidered motif and ribbon fancy are the pretty touches of this envelope chemise at \$2

K. Nainsook envelope chemise—circular cut—is edged with Valenciennes lace. A crescent of Madeira-like embroidery and lace insertion form the yoke. \$1

L. Envelope chemise of nainsook—circular cut—is adorned with fine Valenciennes lace, embroidered organdie motifs, ribbons and a wee rosebud. \$1.50





Paris  
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# BONWIT TELLER & CO.

*The Specialty Shop of Originations*

FIFTH AVENUE AT 38<sup>TH</sup> STREET, NEW YORK

Philadelphia  
13th and Chestnut Sts.

## Introduce Originations in Misses' Smocks

THIRD FLOOR

—the Brittany, Japanese and Chinese smock; the hand-made Georgette smock and new slip-on, coat and surplice types



CHINOIS

CORDELIERE



PERSANE



TANYA

HOLLYWOOD



JARDIN

"CHINOIS"—Chinese slip-on smock of natural pongee or white crepe de chine. The pongee smocks are embroidered in Chinese blue, chartreuse or brown. The white crepe de chine smocks are embroidered in Chinese blue, emerald, cherry, chartreuse, gold or brown. Size 12 to 20. 22.50

"CORDELIÈRE"—Tussah silk smock with hand stitching, pipings and silk cord girdle in contrasting color. In oyster white only; trimmed with Chinese blue, rose, chartreuse or cherry. Size 12 to 20. 20.00

"PERSANE"—Hand-made smock of fine quality Georgette crepe with hand fagoting and Persian embroidery motifs. In white, flesh, Copenhagen blue, beige, maize, rose or shadow-lawn green. Size 14 to 20. 25.00

"JARDIN"—Chinese garden smock of cotton Canton crepe with contrasting color smocking. Pink, white, rose, light blue or green. Size 12 to 20. 5.00

"TANYA"—Coat smock of crepe de chine, tussah or 'kerchief linen. Size 14 to 20. In white crepe de chine with pipings and girdle of maize, rose, Copenhagen or green linen. 20.00

In oyster white tussah with pipings and girdle of maize, rose or Copenhagen linen. 24.00

In white 'kerchief linen with girdle and pipings of maize, rose, Copenhagen or green linen; or in rose, maize or Copenhagen linen piped with white. 9.50

"HOLLYWOOD"—Hollywood smock with hand smocking and hand stitching in contrasting color. Size 14 to 20 years. In natural pongee. 16.50

In white, flesh, maize or shadow-lawn green crepe de chine. 16.50

In oyster white tussah. 23.50

"OTAKE"—Mandarin smock of natural pongee with bandings of Japanese silk embroidery in blue and gold. Size 14 to 20. 18.50



OTAKE

BRETON

"BRETON"—Hand made Brittany smock of fine quality Georgette crepe with cowl collar, hand fagoting and embroidered buttons in Persian design. In white, flesh, maize, Copenhagen, rose or shadow-lawn green. Size 14 to 20. 29.50

Mail Orders  
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# James McCreery & Co.

5th Avenue

New York

34th Street

## WOMEN'S SPORT APPAREL

*Offering Exceptional Values*



**A**—Green Wool Jersey Sport Coat with belt all around; large collar, cuffs and lower part of coat stitched with white. **19.50**

**B**—Blue Silk Jersey Sport Coat with belt all around; large collar, cuffs and bottom trimmed with white braid. **39.50**

**C**—Blue Golflex Sport Suit with trimming in contrasting color; the season's most desirable shades. **28.00**

**D**—Modish Summer Suit of Cream Color Crash; also with Cream Color ground and figures in various colors. **26.50**

**E**—Anderson Gingham Sport Dress, plaited skirt with wide fold; organdie collar, cuffs and vestee; patent leather belt. **14.50**

**F**—Two-piece Shirtwaist Dress of Natural Color Pongee,—waist and skirt side-plaited; Bishop sleeves; sailor collar, large pockets and wide belt; finished with pearl buttons. Also in All White Wash Silk. **24.75**

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Orders Receive Prompt  
Attention. Greeley 6380





# James McCreery & Co.

5th Avenue

New York

34th Street

## WOMEN'S SUMMER APPAREL

*Specially Priced*

**G**—Sheer White Handkerchief Linen Blouse with narrow tucks on each side; turn-back cuffs; collar may be worn high or low. **3.95**

**H**—Dainty Blouse of Colored Crossbar Voile,—tucked white voile vestée, collar and cuffs; finished with dainty pearl buttons. **3.95**

**J**—Khaki Skirt,—full shirred back; open front; large square pockets and detachable belt; military or bone buttons. **4.95**

**K**—Fine quality White Gabardine Skirt, novel pockets with shirred top; narrow belt; fastened at side; trimmed with fancy buttons; waist bands 24 to 32 inches. **5.95**

**L**—Garden Smock in Rose, Blue, Green or Gold; white collar and cuffs finished with colored stitching. (*Waist Dep't.*) **2.00**

**M**—Japanese Crepe Garden Smock with white collar and cuffs; fastened with a four-in-hand tie; large pockets on side. Lavender, Blue, Green, Rose or Gray. (*Waist Dep't.*) **3.95**

**N**—Glove Silk Sweater Coat, belted model with sailor collar. Rose, Copenhagen Blue, Purple, Green, White or Black. **13.75**

**O**—Thread Silk Sweater with sailor collar and sash. Rose, Copenhagen Blue, Purple, White, Black or Green. **22.50**

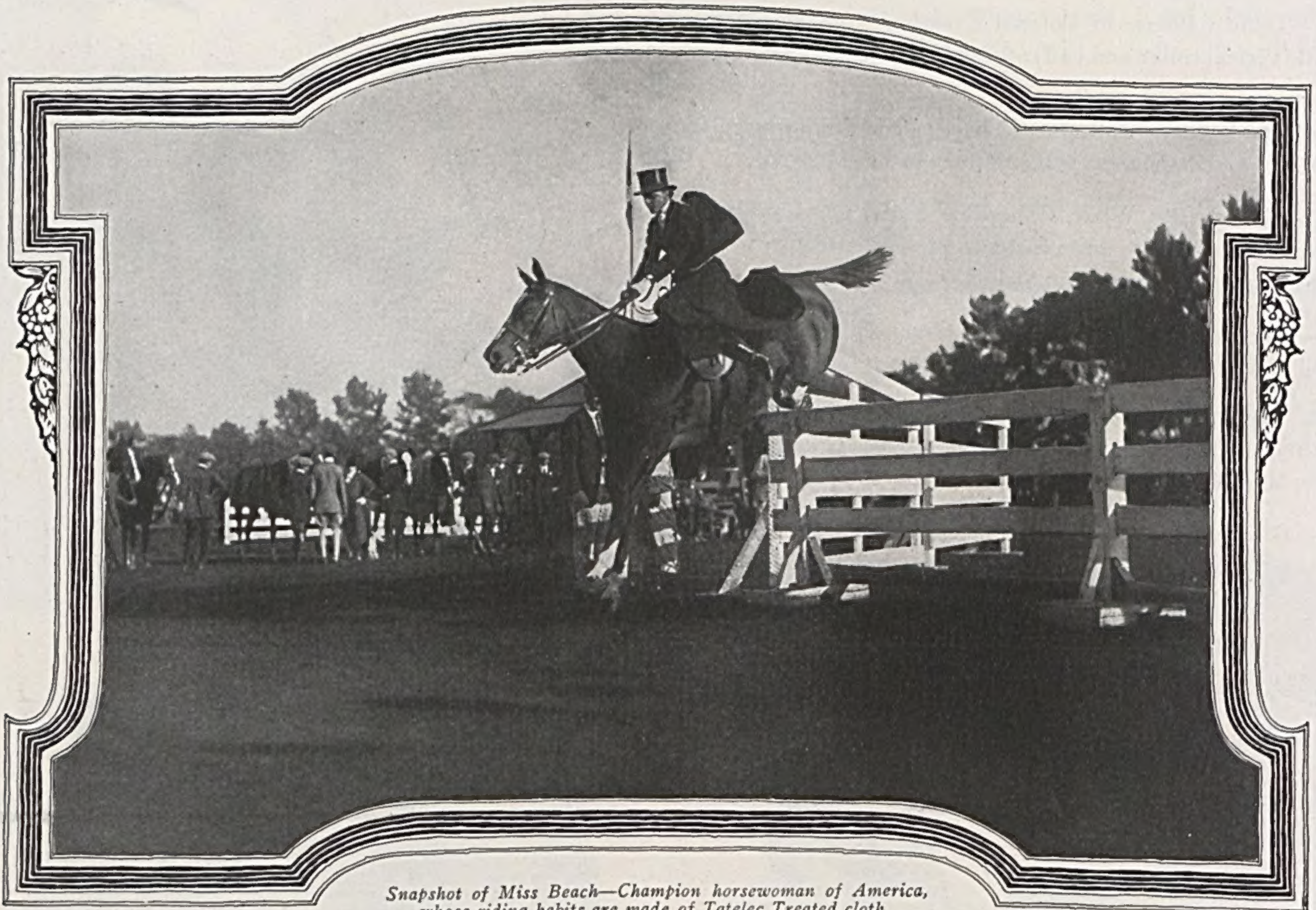




# TATELEC

TRADE MARK

## Electrolytic Treatment *for the fabrics of all out-door apparel*



*Snapshot of Miss Beach—Champion horsewoman of America,  
whose riding habits are made of Tatelec Treated cloth*

"I AM recommending your Tatelec process of waterproofing cloth to every out-door man or girl I know. My own Riding Habit of Tatelec Treated cloth is absolutely satisfactory—I know because I've worn it in all sorts of weather—summer and winter—and it always keeps me dry—and yet it is just as porous and cool as unwater-proofed fabric. It doesn't even wrinkle after a severe wetting. The Riding Habits made of Tatelec Treated cloth are going so well that we are planning to sell other general sport apparel made of Tatelec Treated fabric. We shall be glad to give you a list of manufacturers whom you could see.

Enthusiastically yours,

*Belle Beach*

Riding & Driving Shop,  
John Wanamaker, New York."

**S**PORT wear is unfit for its purpose when it is the sport of the elements. From the heaviest riding habit to the sheerest silk waist, sport wear may now be element-proof. Tatelec Treatment of the fabric accomplishes this without changing the feel, weight or softness and pliability. Tatelec Treatment makes fabric—*any* fabric—water-proof by making it non-absorbent. It is an electro-chemical treatment that suspends the force of capillary attraction in

the very fibres of the fabric. As a result, water applied to Tatelec Treated fabric rolls off like mercury.

Tatelec Treatment of the fabric not only prevents your sport clothes from being ruined by the first shower, but makes them permanently water-proof, perspiration-proof, shrink-proof, mildew-proof, non-wrinkling, longer wearing and tends to fix any fugitive dyes the fabric may contain.

Wearing apparel made of Tatelec Treated fabrics can be dry cleaned or washed with castile soap without affecting the treatment.

The life of the Treatment is the life of the fabric.

*The names of stores already able to furnish sport wear of Tatelec Treated fabrics will be supplied on request.*

Manufacturers and Merchants are invited to make personal investigation of the Tatelec Electrolytic Process as applied to any fabric for any purpose in which they are interested.

ADDRESS SPORT-WEAR MANAGER

**TATE ELECTRO  
WATERPROOFING CORPORATION**  
318 West 39th Street New York City





**Bar Harbor**  
Oxfords of white buckskin; ivory leather soles and heels; sizes AA and A, 4 to 7; B to D, 3 to 7; \$9. Boots, \$11

**Southampton**

Pumps of white buckskin; seamless; tailored bow; 1 3/4 in. leather heels; sizes AA and A, 4 to 7; B to D, 3 to 7; \$8



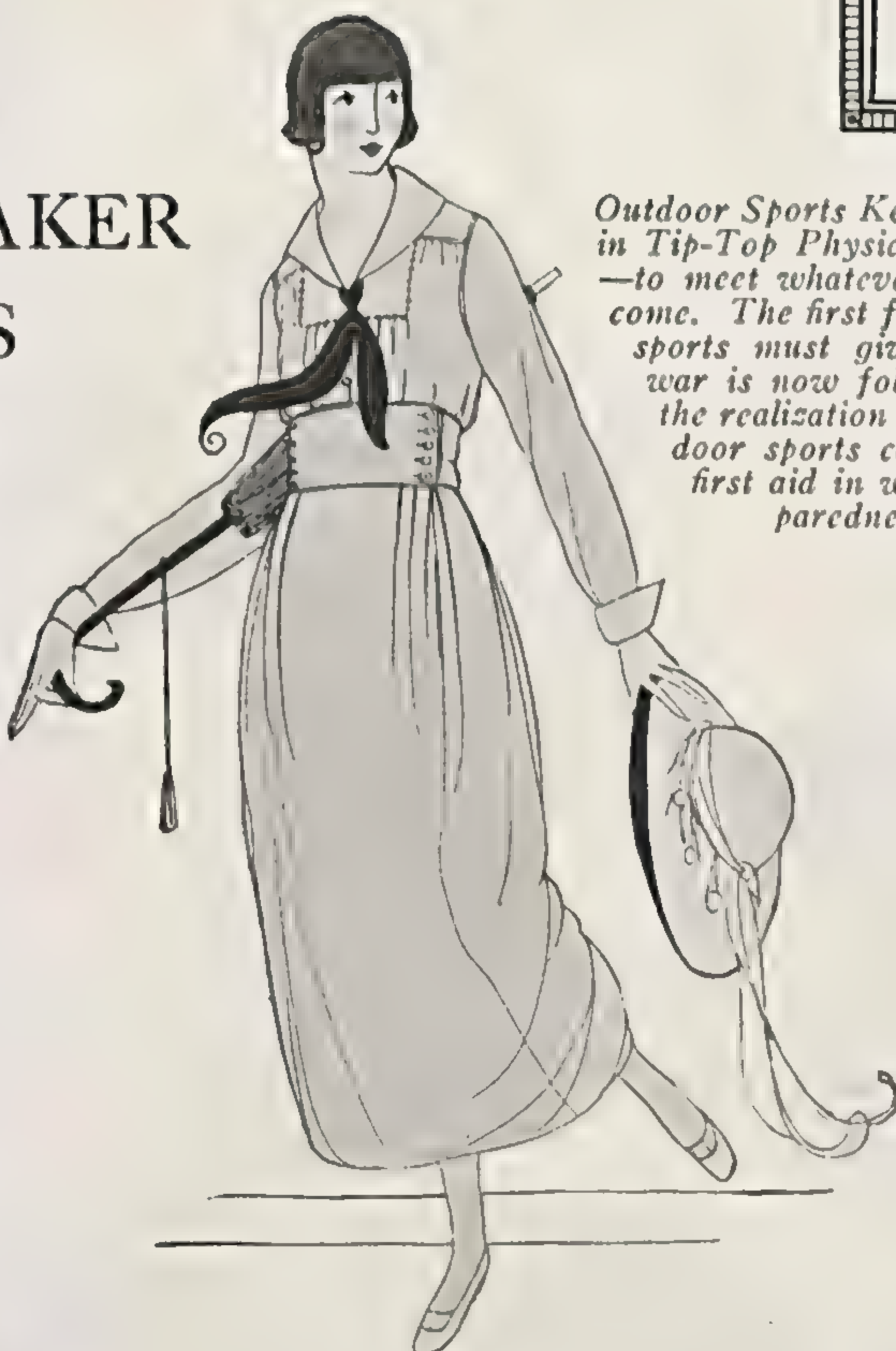
# WANAMAKER SPORTS TOGS

*Outdoor Sports Keep the Nation in Tip-Top Physical Condition—to meet whatever call may come. The first feeling that sports must give way to war is now followed by the realization that outdoor sports can be a first aid in war preparedness*



**Natalie**

Silk slip-on sweater; turquoise, white, rose; sizes 36 to 42. \$22.50  
Hat of platinum gray straw, draped trimming of crepe in any color; \$10



**Mariette**

Misses' sports skirt—copy of a Lanvin model—in white washable satin, \$12.75; white gabardine, \$5. Note wide girdle.  
Blouse of washable satin; black satin tie; white or flesh color; \$9.50



**Cynthia**

Women's skirt of white tub silk with stitching in green, rose, gold or white; \$12.75  
Blouse of white batiste trimmed with Valenciennes lace; \$9.50  
Hat of Liberty straw, trimmed and faced with printed chiffon; green, flame, purple, black; \$9

**Rosalie**

Misses' sports skirt of white gabardine, \$5; white washable satin, \$12.75—deep pockets give "tonneau" effect  
Slip-on blouse of white batiste, \$2; handkerchief linen in white, maize or pink; \$4.50



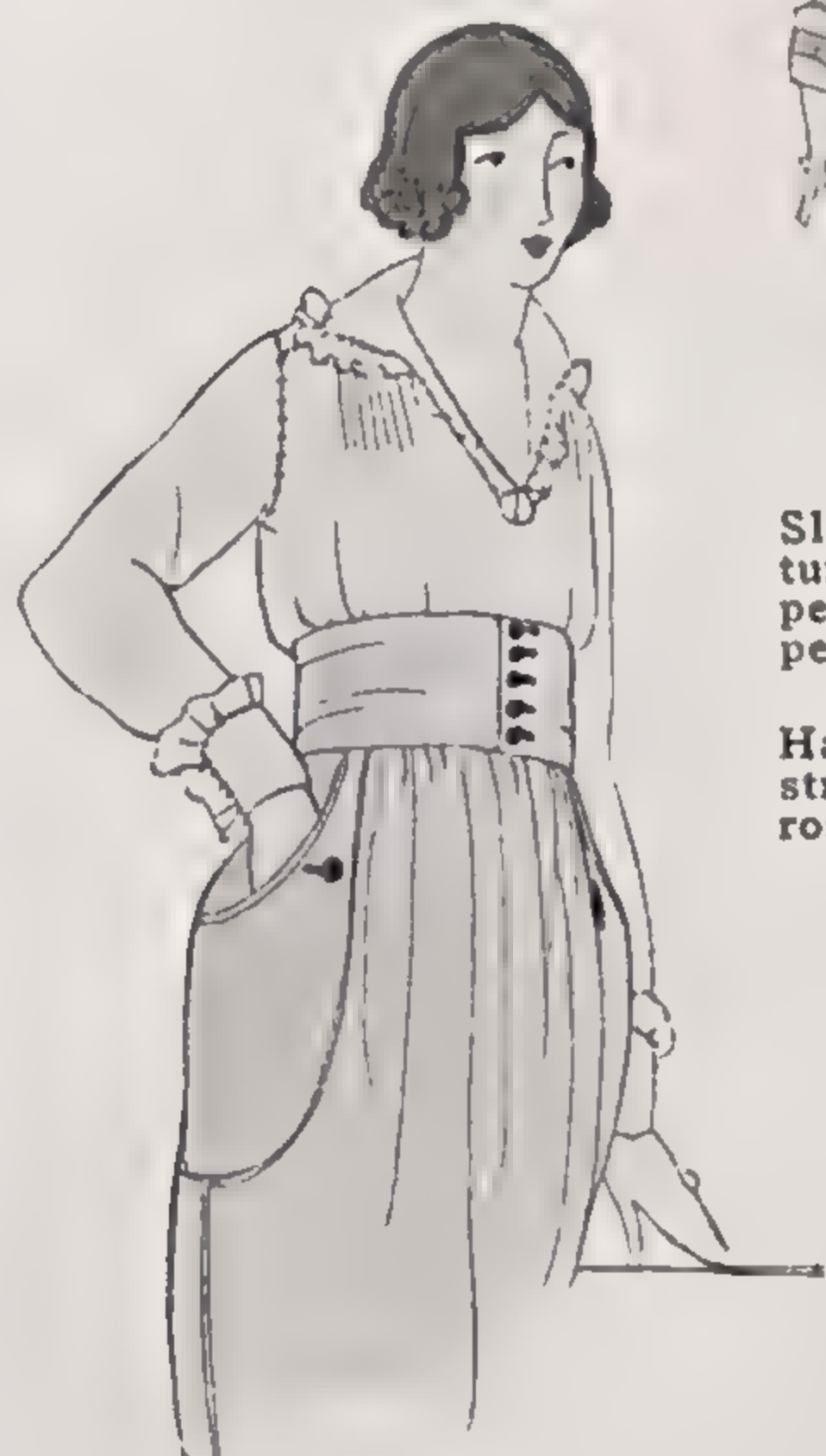
**Thalie**

Slip-on woolen sweater; turquoise with stripes of peach, Nile green with tan; sizes 36 to 42; \$8.50  
Hat of rough vari-colored straw; ribbon facing in rose, platinum, mustard, emerald or blue; \$9



**Lucie**

Sports blouse of heavy linen trimmed with large crochet buttons; rose, Copenhagen blue or white; \$9  
Hat of etamine Russe; fringe pom-pom mounted on ribbon band. White, green, rose, red, lavender, pink; \$13

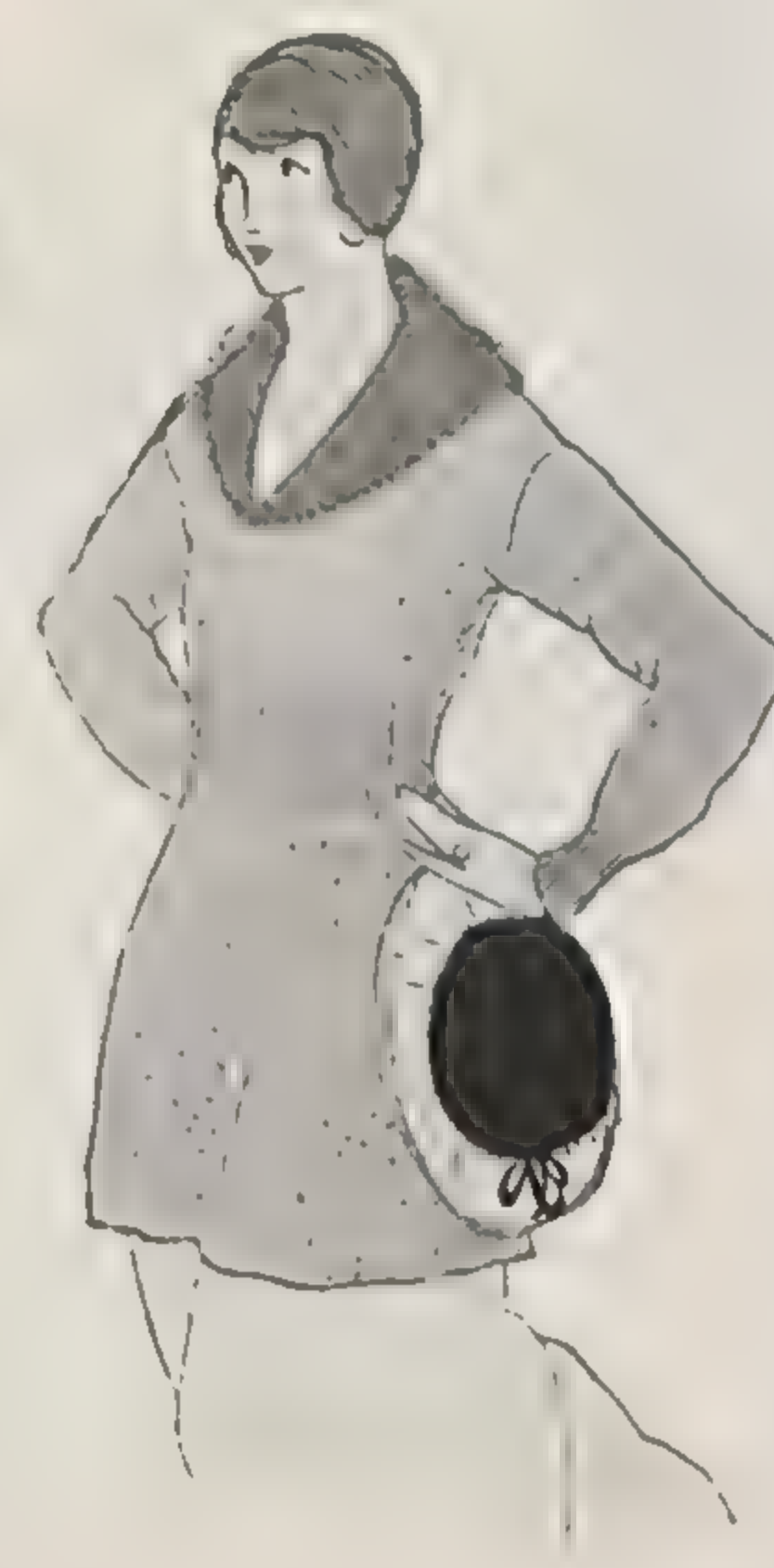


**Rosalie**



**Arabelle**

Imported hand-knitted Shetland sweater; rose, turquoise, orange, royal blue; sizes 38 to 42; \$4.50  
Women's skirt of heavy linen trimmed with large pearl buttons and bound buttonholes; \$5.50  
Hat of plaid straw—red or blue dominating, also black-and-white; trimmed with quill; \$9



**Jeanne**

*Purchases may be made in the store or by mail*



**Magnolia**  
Boots of white buckskin; wing tips; sizes AA and A, 4 to 7; B to D, 3 to 7; \$10. Low shoes, \$9

**John Wanamaker**  
New York

**Newport**

Pumps of white buckskin; heavy, turned leather soles; sizes AA and A, 4 to 7; B to D, 3 to 7; \$10





# Intimate Apparel—New Conceits in French Lingerie

## "Wild Rose" Lingerie

- A.—"Wild Rose" Empire Nightgown. \$6.89  
 B.—"Wild Rose" Petticoat. \$4.89  
 C.—"Wild Rose" Pantaloons. \$3.89  
 D.—"Wild Rose" Combination. \$7.49

The "Wild Rose" design, exclusive with this store, is an exquisite new pattern of artistic, full blown, five petal roses and graceful leaf sprays, hand embroidered in fine punch work, solid stitches and perfectly made eyelets. The lingerie is of superior quality batiste with satin ribbons drawn through eyelets. Obtainable by the set or separate piece.

- F.—"Wild Rose" Regular Chemise. \$2.89  
 G.—"Wild Rose" Envelope Chemise. \$3.89  
 K.—"Wild Rose" Corset Cover. \$2.89

H.—Nightgown of fine nainsook, daintily embroidered in eyelet and spray design. \$2.89

E.—Empire Nightgown beautifully hand embroidered in design of eyelets and graduated dots. \$5.89

J.—Envelope Chemise, hand scalloped and embroidered in dot and fleur-de-lis pattern. \$2.89



HERALD  
SQUARE

R. H. Macy & Co.

NEW  
YORK



# CLEVER SPORT CREATIONS

## *For the Shore, Camp and Town*

### SWEATERS

(Sweaters in sizes 34 to 44)



1—Pure Silk Sweater—smart coat model, with large sailor collar and sash; novelty weave in shades of turquoise, gold, new rose, pearl, purple, pink, violet, Chinese red, new blue, light green and white  
\$24.75

2—Shetland Sweater—the collar, cuffs, pockets and belt in striped effect; also plain colors. In coral, wistaria, purple, pink, light blue, Nile and white... \$6.50

3—Shetland Sweater—coat model with deep sailor collar and sash. In corn, purple, old blue, green, Nile, Copenhagen, geranium, pink and white. \$9.75

4—Fibre Silk Sweater—finely ribbed and with convertible collar, cuffs and sash in fancy stitch. In corn, rose, Copenhagen, watermelon, pink, purple and white; also two-toned effects in white with black, rose, Copenhagen or corn ..... \$9.75

5—Slip-on Sweater—in new sleeveless model, effectively edged with natural Angora wool. In corn, turquoise, Nile, cherry, rose and Copenhagen... \$9.50  
(Slip-on model with sleeves... \$10.75)

6—Slip-on Sweater—very soft and light weight; in model, shaped at waist. In mustard, flesh, Copenhagen, French blue, Nile, rose, tan, pink, corn and white  
\$6.50



### SPORT SKIRTS

1—White Cordeline—model with semi-circular pockets..... \$2.50

2—White Cotton Gabardine or Needlecord—model with deep pockets and pointed tabs; button trimmed..... \$2.95

3—Khaki "Hiking" Skirt—brass button trimmed and fastened; uniform pockets..... \$5.50

4—White Cotton Gabardine or Needlecord—new "wheel" pockets; pearl button trimmed. \$3.95

5—Khaki "Red Cross" Skirt—uniform pockets with applique red cross and brass buttons \$7.50

6—White Cotton Gabardine or Needlecord—modified "barrel" model; pointed pockets... \$3.95



### SPORT HATS

1—Bangkok—with double edge; ribbon band and bow..... \$7.95

2—Faille Silk Sport or Motor Hat—dustless and rainproof; band and button trimmed... \$3.50

3—Bangkok Sailor—medium size—hemp edged; ribbon band \$7.50

4—Faille Silk—Sport or Motor Hat—smartly trimmed with ornament ..... \$2.95

5—Wenchow—faced with Madagascar straw in contrasting colors; ribbon band and bow..... \$5.95

6—Felt of fine quality in choice shades; ribbon band and bow  
\$2.50

*All Hats in the New Sport Colors*

## Lord & Taylor

38th Street FIFTH AVENUE 39th Street  
New York





New York

## THE COMSTOCK SCHOOL for Girls

52 EAST 72nd STREET, NEW YORK CITY  
Fifty-fifth year opens  
October 5th, 1917



One block from Central Park—a location which gives opportunity for outdoor sports, tennis, skating and horseback riding. The building is large, well-ventilated, and equipped with electric elevator and every modern convenience.

**Elective Advanced Courses** in English, French Language, daily conversation with resident native teachers. History of Art, Gymnasium, Interpretive Dancing, and one of the following Special Courses:

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Interior Decoration    Drawing and Paint-  
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All of the special courses are under the supervision of the best known specialists in New York City. The head of the Music Department is Mr. Charles Lee Tracy, the successful certificated Leschetizky exponent.

"Ich bestätige hiermit, dass ich Herrn Charles Tracy aus Amerika, welcher während zwei Saisons bei mir mit gutem Erfolg seine Studien im Clavierpiel gemacht hat, für vollkommen geeignet halte, als Lehrer in bester und gediegener Weise wirken zu können."

*Therese Leschetizky*

Terms for boarding pupils, \$1550—No Extras  
For catalogue, address

MISS MABEL L. FOSTER, Principal  
MISS LYDIA D. DAY, Prin. Emeritus

**L'ECOLE FRANCAISE** A French School for American on account of war. References by permission: Their Excellencies, Madame Jules Jusserand, French Embassy, Washington; Madame Barrère, French Embassy; Lady Rodd, British Embassy; Mrs. Nelson Page, American Embassy at Rome. Madame J. A. Rieffel (diplômée de l'Université de France), Principal. 12 E. 95th St. (overlooking Central Park).

## French Home School For Girls

PLANNED EXCLUSIVELY FOR THOSE WISHING TO PURSUE SPECIAL STUDIES IN NEW YORK. EXCEPTIONAL OPPORTUNITY TO ACQUIRE FLUENT FRENCH AND EVERY ADVANTAGE OF THE CITY PROVIDED FOR. THE 7th YEAR. ADDRESS

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*The*  
**KNOX SCHOOL**  
*for GIRLS* Formerly at Briarcliff Manor  
Now at Tarrytown-on-Hudson  
Forty Minutes from New York

Catalogue and views, address  
Mrs. E. Russell Houghton, Principal  
Tarrytown-on-Hudson, N.Y.

## VOGUE'S SCHOOL DIRECTORY

Vogue has made a careful investigation of every school whose announcement appears in this issue and has found each one of them to be of the highest rank. Vogue personally recommends every one of them to the consideration of its readers.

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New York

## "Educated—Not Merely Schooled"

The title of the Oaksmere advertisement appearing in the next issue of Vogue

## Oaksmere

MRS. MERRILL'S SCHOOL FOR GIRLS  
Orienta Point, Mamaroneck-on-the-Sound, N. Y.



The school through the trees

## The TEWKSBURY SCHOOL for GIRLS

Scarsdale, Westchester Co., N. Y.

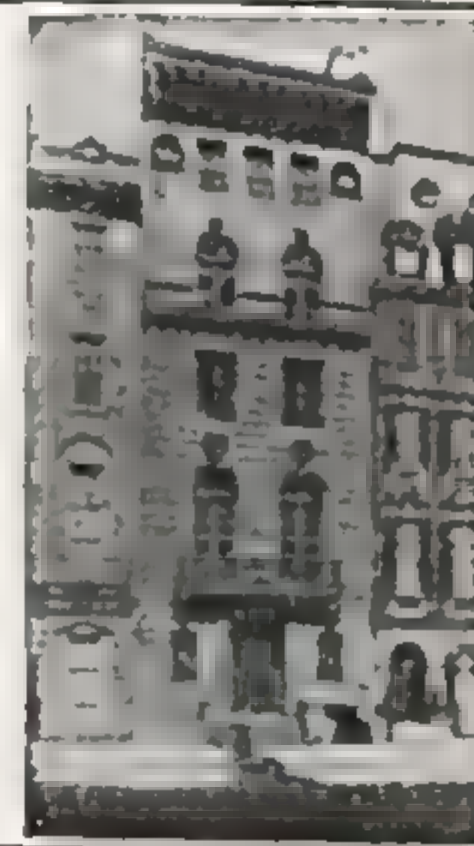
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New York

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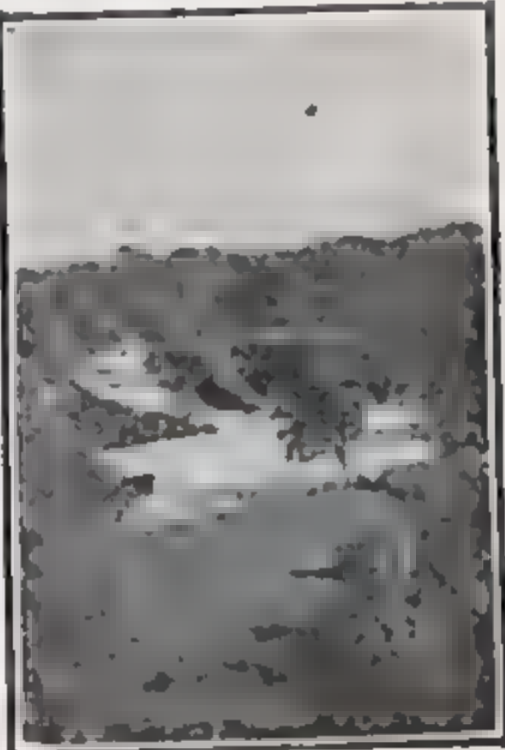
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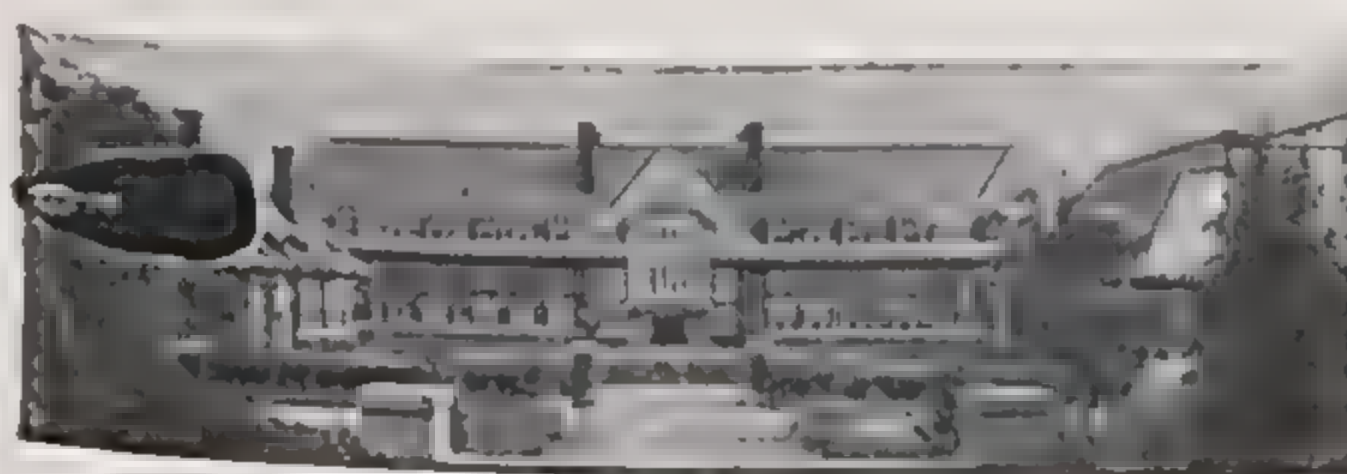
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For circular address

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Briarcliff Manor, N.Y.

**TO AMBITIOUS GIRLS**

A personal statement  
by the Head Master of  
the Scudder School

I WANT every ambitious and intelligent girl among the readers of Vogue to know the main aims and purposes of The Scudder School. First, a word about myself, the Head Master. For the past 30 years, I have studied and taught at many schools and colleges, including Yale, Rutgers and the University of Virginia. But, finding myself strongly drawn to the professional training of girls, I established several years ago The Scudder School for Girls.

The school occupies unusually comfortable buildings on Riverside Drive, New York City. The view across the Hudson River includes the beginning of the Palisades; northward lies Grant's Tomb, and beyond that is the Washington Irving country, Tarrytown and Sleepy Hollow. On the other side lies New York; all its infinite resources for study and recreation are within easy reach.

My students are serious-minded and ambitious girls; for I am not interested in any other kind, and I believe they would not be interested in me. To the girls whom I enroll as students, I offer exceptionally pleasant home surroundings—free of the wearisome and petty "rules" that are the bane of many schools—but under the supervision of Mrs. Scudder as head of the household.

The students are divided into small classes, under the best teachers I can engage. Unlike girls in country or small city schools, they have constant opportunities to join in the social life of New York, to study at first hand many arts and professions, and to meet men and women of national prominence.

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Do these subjects not constitute a course in active patriotic service such as every one is looking for nowadays?

Some of these subjects are naturally interesting to you. I shall be very glad to discuss with you the best ways of taking them up—either at The Scudder School, or at another school. Naturally I shall very much prefer a personal interview. If you are seriously interested, I shall be glad to make you the guest of the school for a day or longer, so that you can study its methods at first hand. If you cannot do this, I might send you our Catalogue; and I suggest that you write me very fully about yourself, your general purposes, and your capacities for useful instruction and work.

If you will tell me frankly in what you are chiefly interested, and what you hope to make of your early life, I will reply carefully and at once. If I do not think that The Scudder School is fitted to help you, I will say so. I decline many more applications than I accept. There are no entrance examinations, and the charges are moderate. While the school cannot accept all applicants, it is always open to a really ambitious girl; especially if she expects to make her own way in the world. Will you communicate with me?

Myron T. Scudder  
Head Master

**THE SCUDDER SCHOOL**

322 West 72nd St. (at Riverside Drive) New York

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**Cathedral School of Saint Mary**

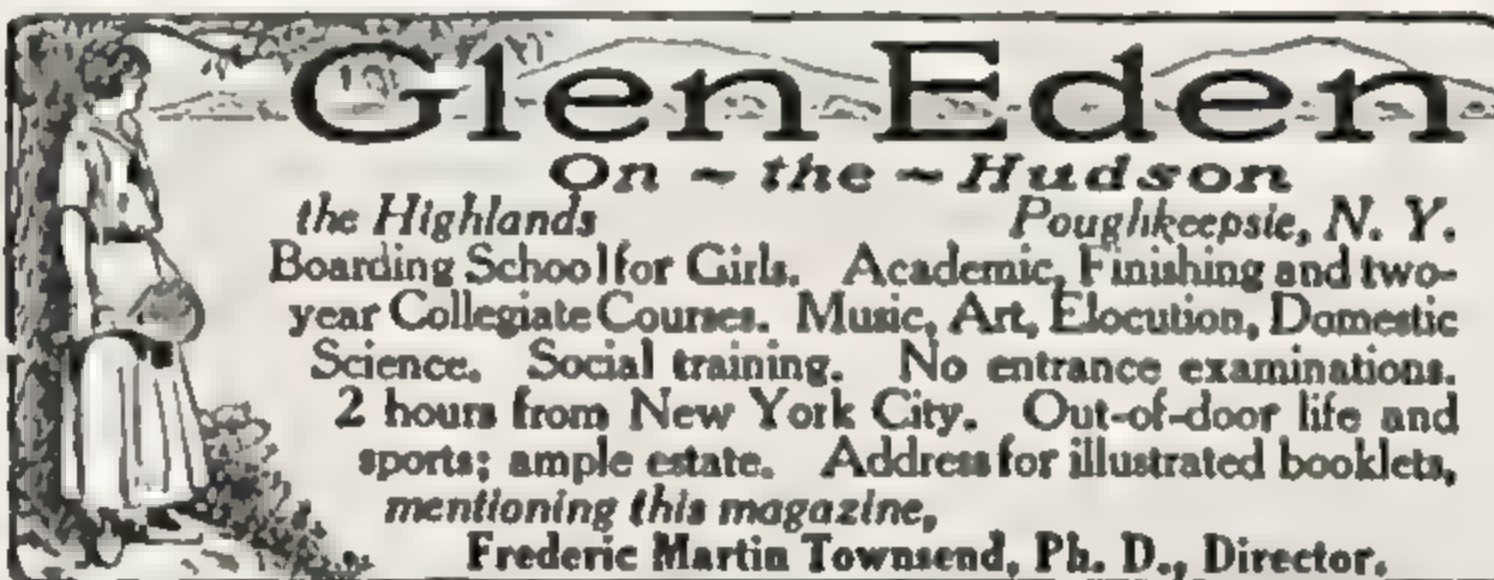
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## VOGUE'S SCHOOL DIRECTORY

Tennessee

Tennessee

Tennessee



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## VOGUE'S SCHOOL DIRECTORY

Pennsylvania

Pennsylvania

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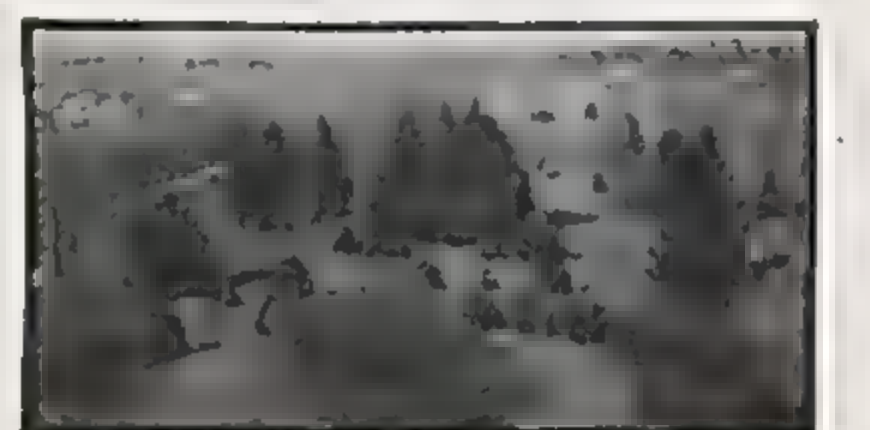
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A glimpse down one of the many terraces.



Part of the School Grounds.

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## VOGUE'S SCHOOL DIRECTORY

Pennsylvania

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Missouri



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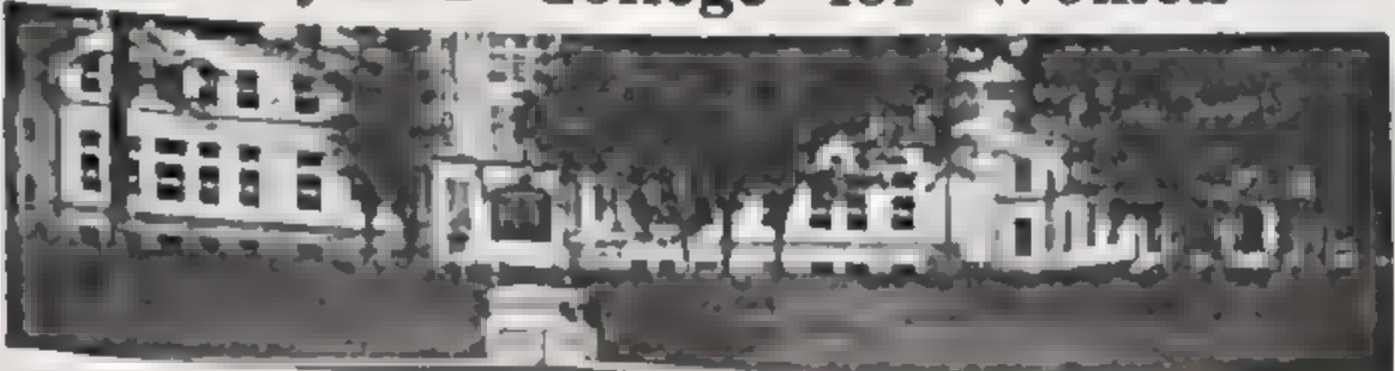
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Maryland

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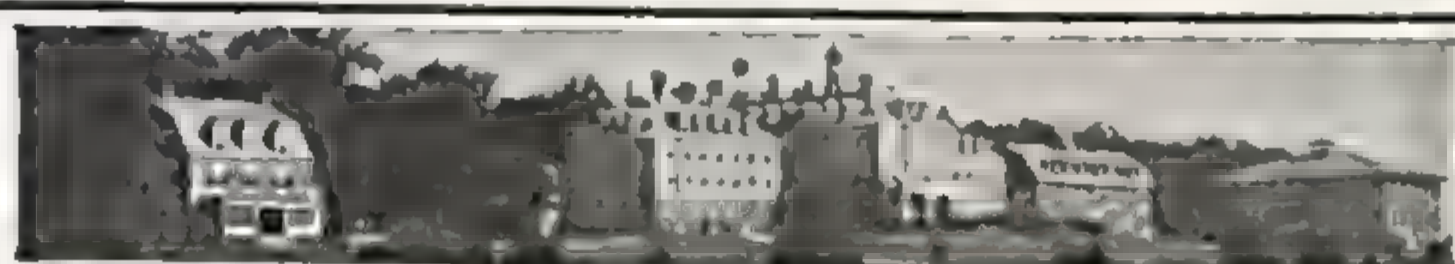
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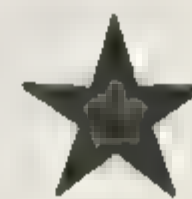
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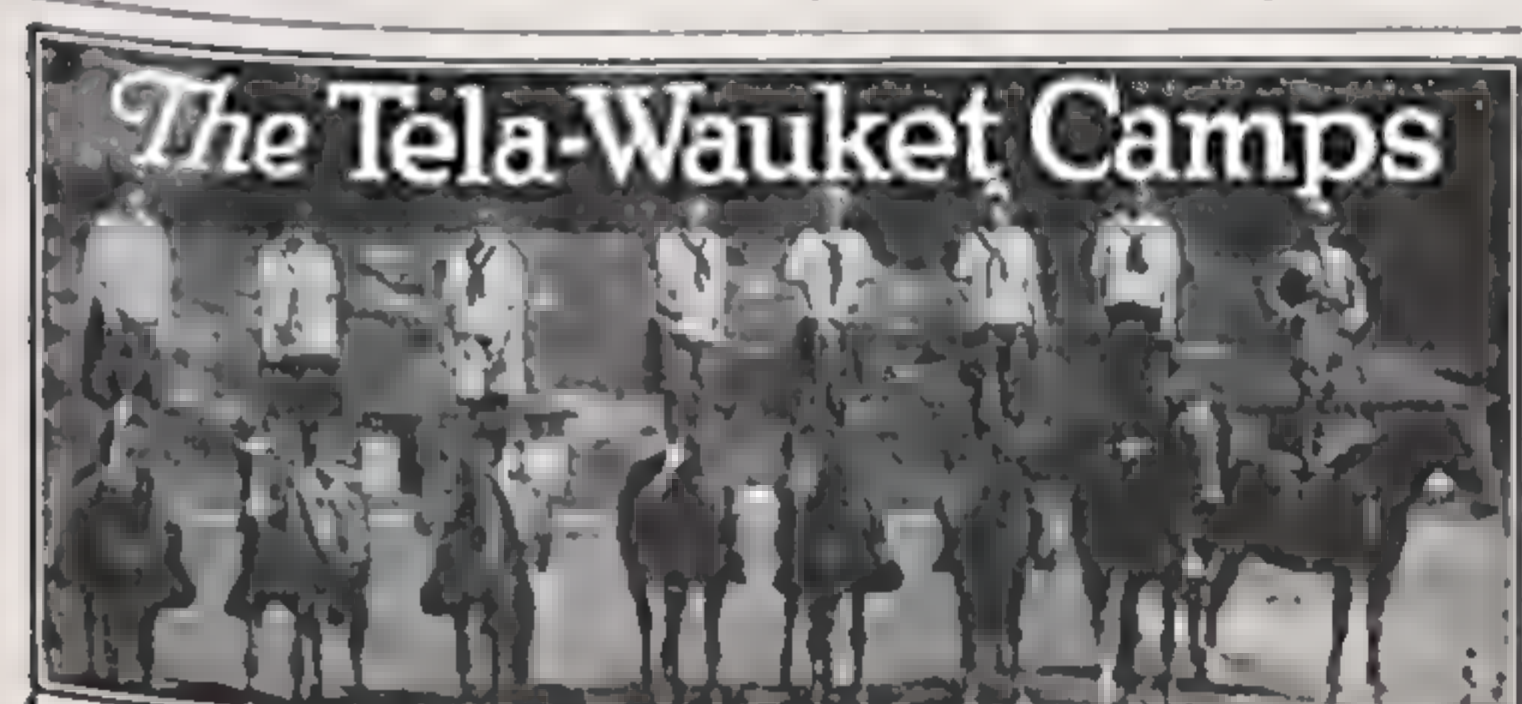
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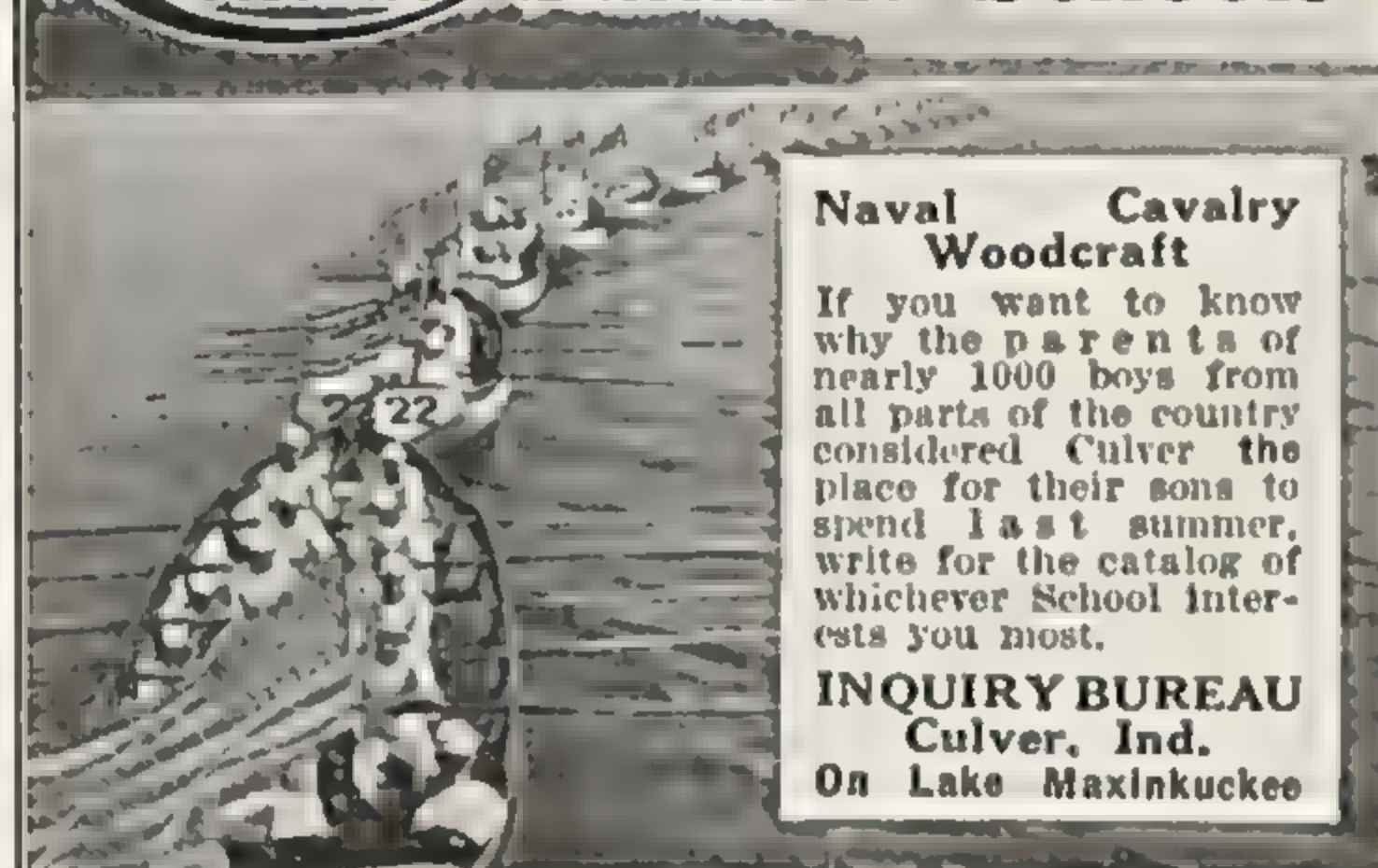
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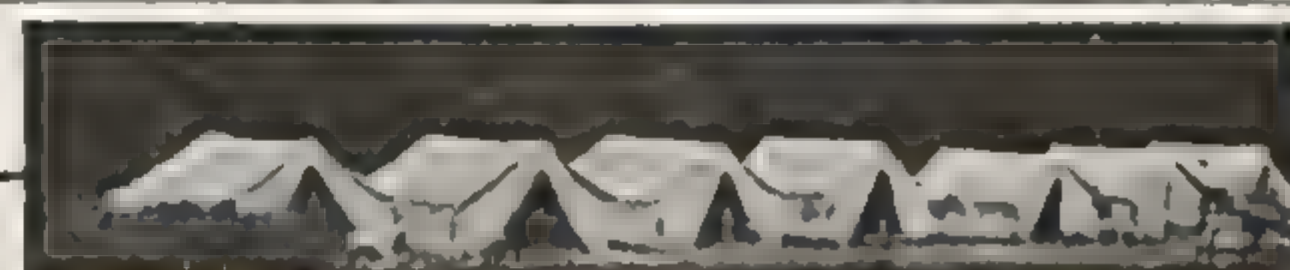
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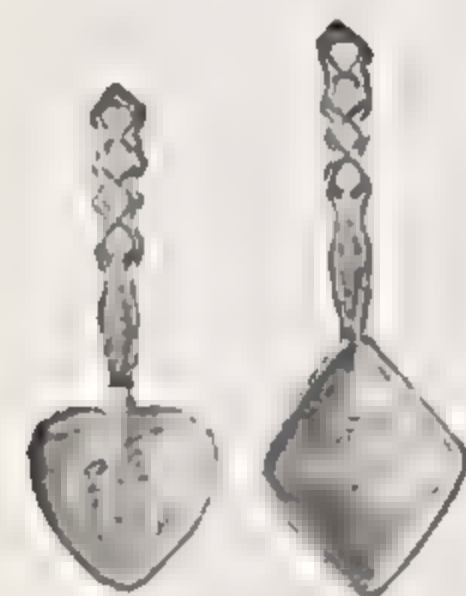
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**FULPER POTTERY.** In homes of distinction everywhere; perfect for flowers, very decorative; great variety. Ask your dealer or send for halftone portfolio. New York Studio: 333 Fourth Avenue.

**SEND** for bouquet of sweet peas or violets holding candy. A quaint novelty. 75c and 50c bunches, including card, ideal as gift or favor. Craftsman Shop, 171 Westminster St., Prov., R. I.



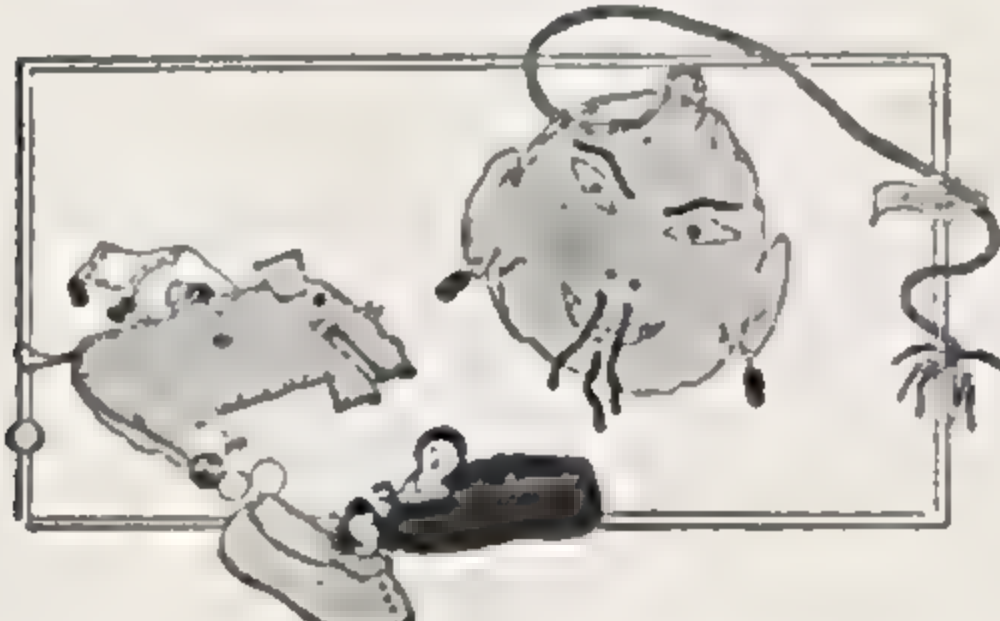
## Unusual Gifts—Cont.

**COTTAGE DINNERWARE.** Also tea and breakfast sets, in Hungarian, Spanish, and quaint peasant designs, or solid tints, suitable for the country. C. J. Dierckx, Importer, 34 W. 36 St., N. Y.

**A TASTEFUL SUMMER GIFT** is Hannah Gilkes' latest nov.: a negligee & boudoir cap—fillet lace combined with flesh voile—gayly trimmed with ribbons and flounces. Ppd. in fancy box \$5.75, 101 W. 11 St., N. Y.

**MISS STEVENSON'S SHOP,** 18 E. 46th St., N. Y., has established a Department for Repairing Fine Porcelains and China.

Also Hyannis, Mass., and Watch Hill, R. I.



Before China hung a "To-let" sign on the Manchu palaces, every respectable laundry man wore a queue. Here is a survivor of the revolution with his queue ready to be unplaited and twenty gifts in his cloth head for the skilful youngster, \$1.00. Also a marvelous elephant-full of marbles for the nursery, price, \$1.00. Children's felt slippers with hand painted heads, price, \$2.00 pair. See purchasing instructions on page 33.

## Wedding Stationery

**WEDDING STATIONERY SAMPLES** and "Wedding Suggestions," an interesting and authoritative booklet sent on request. The Crowell Co., 97 Orleans Street, Springfield, Mass.

**100 WEDDING ANNOUNCEMENTS** \$6.75 or invitations, hand-engraved, 2 sets of envelopes, 100 Calling Cards, \$1.25. Write for samples. V. Ott Engraving Co., 1037 Chestnut St., Phila.

**SPECIAL—100 cards engraved** in script with plate \$1.75. Send for samples of our Wedding Invitations.

**Hoskins,** 908 Chestnut Street, Philadelphia, Pa. **WEDDING ANNOUNCEMENTS** \$6.50. 100 Hand-engraved including Envelopes, Invitations, Dinner Cards, Newest Styles. Write for Samples. Adelphia Eng. Co., 1328 Chestnut St., Philadelphia.

**WEDDING ANNOUNCEMENTS OR Invitations** \$10 the 100 with inside & outside envelopes. Our imprint a mark of quality. Samples on request. Geo. W. Jacobs & Co., 1628 Chestnut St., Phila.

## Wholesale Gift Shops

**DAY-CRAFT NOVELTIES** for Gift Shops and Art Needlework Depts. We sell dealers only. For illus. folder and price sheet send to N. S. Day, Springfield, Mass. Samples at 225-5th Avenue, N. Y.

**SALESMEN** with full line of Day Craft Novelties will arrange to see you by writing now to N. S. Day, Springfield, Mass.

**THE VILLARI COMPANY,** 402 Madison Avenue, New York. The wonderful Porto Rico Tire. Linens sold and sent on memo. to responsible parties. Write for terms.

**JANE GRAY CO.,** 2 East 23rd Street, N. Y. C., announce their new line for Summer buyers. For women and the home. Knitting Bag, Baskets, Trays, etc., in attractive variety of patterns.

**FOR KIDDIES—Novelty spades, Rainbow Party, Sport Hats, The "Easter Porridge Bowl" & Toy Buckets. "Kuddles,"** our bedtime dolly sells year round. Patented and name copyrighted.

**THE WORLD FULL OF TOYS.** Twenty imported toys in a real globe 6" in diameter. \$1.50 retail. New ideas for shops. "Studio Shop," 96 Fifth Avenue, New York.

**E. & G. QUACKENBUSH** announce new Summer numbers with their celebrated "Tiny Tot" head. Quick sellers & fresh to the trade. Other Gift Shop and Garden Novelties. 100 Fifth Ave., N. Y. C.

**SUMMER SHOPS & ART DEPTS.** will find things for the Little Ones & Grownups in furniture, needlework, art bags, baskets, deco, tin & wood, etc., at The Palmolive Shop, 44 Murray St., N. Y.

**FAIRY PLAY BOXES—Rainbow Surprises** for Rainy Day, scores of other Occupation, Pastime & Gift Sets for girls, boys & the Baby. Booklet. Fairy Gift Co., 409 Race Street, Cincinnati, O.

**OUR NEW LINES OF BASKETS AND NOVELTIES** gathered from all parts of the globe are ready for your inspection. Assortments from \$10. Charles Zinn & Co., 893 Broadway, N. Y.

**DELLA ROBBIA STUDIOS,** 10 Fifth Avenue, N.W. Corner Eighth Street, New York City. Before you take the Fifth Avenue Bus to come down to our new studio

at 10 Fifth Avenue, to see the wonderful things from Italy, stop in at the Gorham Galleries, at 36th Street, and see the group our

Sculptor Director Edoardo Cammelli exhibits, and your ride down to Washington Square will be a pleasant anticipation.

**A. HIMMEL,** 152 West 34th St., N. Y. C. Mfg. Cretonne & Brocade Art Novelties, Desk Sets, Baskets, Candy Boxes, Sofa Pillows, Knit Bags, Unusual Boudoir Novelties. Write for \$10 ass't.

**NEVIUS** has things for Country Homes, Gardens and Lawns in great variety and many at very moderate prices. 217 E. 38th St., N. Y. Nothing at retail.

**NEVIUS** can show you new designs in window boxes, weather vanes, gathering baskets, watering pots, rabbit hose holders, trellises, garden sticks and hats.

**HERE ARE THE ANNOUNCEMENTS** of over 25 wholesale dealers in gifts and attractive novelties. To stock and sell their line means money for you. Write them today.

## Wholesale Gift Shops—Cont.

**VENETIAN GLASS,** just arrived, Lily Pans, Candlesticks, 8 Arm vases, Fish Globes, Comports, and others all unique in form; Candy Jars decorated and cut.

**FISHER BOY—**a new unique novelty, sits on edge of lily or fish bowl; many other novelties; request catalog on business letterhead.

**JOLIN SHOP,** 303 Fifth Ave., New York City.

**BOB-BETTY'S TOILET SPECIALTIES** are now being advertised in the best class magazines. They allow you a good margin of profit, are easily and readily sold, because they are

**ATTRACTIVE, REASONABLE, AND USEFUL.** Send \$6.40 for generous assortment. Money refunded if not satisfactory.

**Barbara Elizabeth, Inc.,** 550 Main St., Beacon, N. Y.

**MANY ART & GIFT SHOPS** have been delighted with our sample assortment of Spanish, Danish, Korean, etc., goods at \$10. So would you. Art & Crafts Imp. Co., 25 W. 8th St., N. Y. C.

**TROPICAL HUMMING BIRDS,** for flower bowl decoration. Glow lamps attractively decorated for nursery and bed room.

**FOR PEOPLE WHO ARE ILL.** Four English Walnuts with a "cheer up" sentiment in each, the whole in a beautiful box, retail 25c. Send for portfolio of designs. Ernest Dudley Chase, Boston.

**FO SING YUEN & CO.** Headquarters for Imported Chinese Goods. Bamboo & trimmed fancy baskets, beads, tassels, old embroideries, kimonos, porcelain & antique novelties. 104-6 E. 16 St., N. Y.

**FRENCH ART NOVELTIES** Silk, Damask & Taffeta Covered Articles with Dainty Ribbon Flowers. New Articles Daily. Assortment \$10.00. Stern Mfg. Co., 853 B'way, N. Y.

**ARMOR BRONZE.** Every gift shop should have a representative line of this artistic product; Lamps, Book Ends, Aquariums and other novelties in great variety.

**BLACK ROMAN BRONZE,** an artistic reproduction of the finest Italian bronzes, in an additional finish to this Spring's line of Armor Bronze.

**ARMOR BRONZE** may also be had in Polychrome, Old Gold, Statuary or Verde finishes. Write for dealer's catalog, or visit our showrooms. The Nat'l Metalizing Co., 333 4th Ave., N. Y. C.

**MARGARET SPANN O'HARA,** maker & designer of Xmas, birthday Easter & New Year cards, announces a new series. Xmas greetings by Clara Louise Burnham. Write for samples. 4640 Lake Park Ave., Chicago.

**A BOX OF "BANJI" INCENSE;** a French Earthenware incense burner; a pair of Jap. embroidery scissors tasseled & beaded; a Jap. bird ash receiver—all for \$1.50 Trade price list. Treasure Box, 7 Sheridan Sq., N. Y.

**GIFTS FROM THE ORIENT** Send for catalog "W" illustrating many new and unusual things. Special discount to Gift Shops. Bertha Tanzer, 20 W. 30 St., New York City.

**NOT MANY THINGS—**just whimsical things—the gift with a smile attached. \$15 sample assortment. Also lamps—the "made to match" kind. L. N. Doud, 98 West Main Street, Norwalk, Ohio.

**COPLEY CRAFT CHRISTMAS CARDS** for Gift Shops, Hand-colored on hand-made imported stock. Words and designs distinctive. Samples sent on request. Jessie H. McNicol, 18 Huntington Av., Boston.

## Wholesale Gift Shops—Cont.

**THE BOX and BAG MART of NEW YORK,** 601 Madison Ave. "Where taste and originality prevail." Boxes and Bags made to order. Also other children's novelties. Retail.

**THE CRAFTSMAN STUDIOS,** 191 Fulton St., Brooklyn, N. Y., makers of art novelties in metal, leather & wood. Complete display at Buttersworth & Gardiner's, 225 Fifth Ave., N. Y. Catalogue sent.

**PATTY V. COMFORT,** of North Cambridge, Mass. Catalogues, Wholesale and retail she has. Rabbits to fill with sand or hot water. Bunny Socks, Cat Mitts to scrub son or daughter.



Somewhere in the course of any well-bred English Novel the hero and heroine have a dramatic meeting in the formal garden. She always wears a garden hat and carries a rose basket like that pictured above. Price, \$2.50. See purchasing instructions on page 33.

**FULPER POTTERY.** Great variety; individual in shape and color; decorative, useful, moderate cost. A best seller wherever shown. National advertising creating general demand.

**FULPER POTTERY.** Highest awards at Art Exhibitions. Medal of Honor, San Francisco, 1915. Secure half-tone portfolio, attractive offers to dealers. Flemington, New Jersey, N. Y. Studio, 333-4th Ave.

**DUXBURY DANGLES.** An ornament to harmonize with your dress. Various colored ribbons & flat Chinese silver mounted or large colored beads. Hand knit slipper sweaters & sport hats. Harriette Mygatt, 2895 Av., N. Y.

**JARDINIERES, WINDOW BOXES,** etc., of galvanized iron frame and imported Alhambra tiles in color and metallic lustre. P. Lombillo Clark, 372 Lexington Ave., N. Y. C.

**BASKETS GREAT AND SMALL—**Of every conceivable design and decoration. Special orders for your particular shop. Illustrated Catalogue. The Furness Studio, Carnegie Hall, New York City.

**SOY KEE & CO.,** 7-9 Mott St., China-Town. Largest Stock of Chinese Art Wares in America. Baskets, Embroideries, Chinaware, Wooden Novelties. Brasses, Bronzes & many other novelties. Assrt's \$10, \$25, \$50.

## SALES AND EXCHANGES

## Wearing Apparel for Sale

**RARE Paisley Shawl.** Perfect. 3 2/3 by 1 5/6 yards. White center. Border blue Persian, 8-inch sides and 31-inch ends. Fringed ends. Make offer. No. 977-D.

**BLUE and silver evening gown—**new style. Worn twice. Cost \$125—Sell \$75. Splendid value. Size 38. Also dinner dress of flowered silk and whiteorgette \$30. No. 979-D.

**FOR SALE—Shawls!** 1 Genuine Paisley; 4 double Brochet, all measure nearly two yards square. 1 Brochet scarf. Sell separately or in lot. No. 980-D.

**PINK satin evening gown,** embroidered in silver. Never worn. Cost \$50—Sell \$37.50. Navy velvet suit, good condition. Cost \$90—Sell \$30. Old blue Charmeuse frock \$18. Navy suit, fur trimmed. Size 16. \$15. No. 983-D.

**BURGUNDY velvet suit,** fur collar and coat trimmings, chiffon waist matching \$85. Hydrangea silk evening gown \$50. Mauve net evening gown \$10. White tulle evening gown \$25. Gray chiffon evening gown \$30. White net evening gown \$20. Blue morning dress \$8. Grey sport coat \$25. Chiffon waist \$2. Green broadcloth street gown \$75. All French models. Size 36. No. 984-D.

**FOR SALE—New Hudson Seal Cape,** Ermine collar. Latest Spring model. Worn once. Cost \$110—Sell \$50. Also new Hudson Seal Muff. Cost \$35—Sell \$15. No. 987-D.

**BLUE figured silk afternoon gown,** \$12. Blue silk suit \$15. Blue wool suit \$10. Size 36. Black broadcloth suit, small 36, \$15. No. 991-D.

**BECAUSE of mourning** will sell new summer wardrobe—silk sport dress. Cost \$100—Sell \$75. French blue hand-made voile blouse \$10. Yellow sport hat \$5. All never worn. Yellow jersey dress, worn twice, perfect condition \$35. Hats, dresses, skirts, etc. All size 34-36. No. 995-D.

**PINK crepe-de-chine afternoon gown.** Size 38. \$18. White cotton crepe sport dress. Size 40. \$10. Check skirt, waist 29. \$6. Blue foulard dress. Size 34. \$8. White embroidered crepe dress. Size 36. \$4. No. 996-D.

**ALASKA Seal Coat** made of selected, deep London dyed skins. 8 in. storm collar, 6 in. double faced fronts. Worn few times. Size 42. Worth \$600—Sell \$250. No. 999-D.

## To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$3 for 25 words, or less. Additional words, 15 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the July 1st Vogue should be received on or before May 20th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York.

## To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

## Wear Apparel for Sale—Cont.

**FOR SALE—Handsome Brocade Shawl,** 1 3/4 x 3 1/2 yds., almost new, asking \$50. Unusually attractive Paisley Shawl, about 2 yds. square, perfect condition. Entire shawl made up of beautifully blended stripes, asking \$50. Another Paisley Shawl 1 3/4 x 3 1/2, handsomely shaded, 11-inch border on narrow side and 36-inch border on long side, red center, \$30. No. 997-D.

## Miscellaneous

**PROFITABLE Dressmaking business** in beautiful So. California. Well established—high class clientele. Well worth investigating. No. 967-D.

**FOR RENT—On Fifth Avenue at 53rd Street** in the finest residential district, a sumptuously appointed apartment. Two rooms and bath with maid, valet and club service. To rent until October 1st or longer if desired. \$175 a month. No. 978-D.

**AT picturesque Gay Head—Martha's Vineyard—Massachusetts.** For rent for season of 1917. Furnished five-room cottage—splendid boating, bathing and fishing. Rental \$250 for season. No. 981-D.

## Miscellaneous—Cont.

**LARGE damask tablecloth,** owned by Napoleon III. Persian shawl. Cost \$1200. 12 Hand-painted plates. Cost \$600. Colonial glass—antique clock. All excellent condition. No. 982-D.

**CHINESE cabinet,** magnificently carved. Cost \$500—Sacrifice for \$150. Chinese screen. Cost \$75—Sell for \$25. Chinese carved chair \$10. Pair large Chinese vases \$50. No. 985-D.

**FOR RENT—Completely furnished seven-room apartment** on Park Avenue, near 72nd Street, N. Y. Two baths, silver and linen, if desired. From May 1st to October 1st, \$600. No. 986-D.

**FOR Your Garden.** Imported Marble Lion—upright. 4 feet by 3 feet. 555 Lbs. Value \$500—Sell for \$75. No. 988-D.

**FOR SALE—Antique, solid carved mahogany four poster bed.** Photograph sent on application. No. 989-D.

**FOR SALE—Four-piece Boudoir Set,** original design, medallion crochet, combined with linen sections magnificently hand-embroidered. Attracted fifty thousand in Art Display. Never used. \$750. No. 990-D.

## Miscellaneous—Cont.

**FEW exquisite hand-made layette pieces;** pair whole pearl and amethyst bar pins. Cost \$13.50—Sell \$9. Two hand-embroidered, smocked, chambray child's dresses, 2, and 4 yrs. Bargains. No. 992-D.

**CLASSY Luncheon set—fillet crochet.** Irish Bungalow Linen, rare convent work. Sell \$40. Makes absolutely different bridal gift. Buffet scarf \$12. Between-meal piece \$7.50. No. 993-D.

**TAILORED Tuxedo suit,** worn once. Size 37. Man five feet six. Cost \$75—Sell \$25. Ladies' Gold wrist watch. Cost \$20—Sell \$10. Perfect time. No. 994-D.

**FOR SALE—Pelham—Six choice lots,** 30 min. from 42nd St., N. Y., N. H. & H. R. R. within walking distance depot and trolley cars. Select neighborhood, good schools, beautiful view. Reasonable. No. 998-D.

## Wanted

**TEACHER** would buy regularly, very reasonable clothing of wealthy lady. Size 36, medium height, slim. Shoes 5 1/2-A. Gloves 6 1/4. No. 314-B.

## Professional Services

**INTERIOR Decorator.** Young woman with experience in decorating. Knowledge of period furniture and executive ability desired position in New York with reliable firm, or privately. No. 258-C.

**YOUNG College woman,** attractive, good conversationalist, experienced traveller, desires position. References exchanged. No. 259-C.

**WANTED—A refined settled domestic woman** by a Southern family, as a Mother's Helper. Experience with children, nice disposition, some knowledge of sewing desired. No. 260-C.

**MILLINERY Buyer—**Wanted immediately artistic, capable buyer for Pacific Coast Store. Must understand merchandising for high-grade and medium-priced trade and be prepared to visit market for Fall purchases. State experience and salary expected, give references. No. 261-C.

**YOUNG WOMAN,** University graduate, trained children's librarian, desires position as companion for children in a family during the summer months. Competent to tutor. References exchanged. No. 262-C.



# SUMMER FASHIONS NUMBER of



# VOGUE

*Dated June 1*

THE silhouette of spring is determined—we are to be slim. “There!” says every smart woman. “that’s *that!* Now about summer modes. . . .”

“IS the Annette Kellerman bathing suit really being taken up by ‘nice women’? Are those big organdy hats truly smart? Is handkerchief linen, or batiste, or dotted swiss the swank thing for morning frocks? And, oh, please, what is a really fetching new idea for a summer evening wrap light as a thistledown, filmy as a gossamer, and becoming as a baby angel’s wings?”

THE Summer Fashions Number of Vogue answers every feminine query about the modes of midsummer. It is devoted to the delicious task of making lovely women look their loveliest then—an all-important task, for although marriages may be made in Heaven, most of the engagements are made somewhere between June and September. Per-

haps the moon has something to do with it, but—let Vogue whisper it softly—a well-considered wardrobe has more.

SMART Paris sketches of those delicate frocks in which Lanvin and Callot and Jenny are at their best; crisp little things in tub materials; Vogue’s own designs for distracting evening wraps; the newest bathing suits and beach parasols; good looking sports and motor things; demure affairs for the garden-girl—these are some of the things in the next, the Summer Fashions Number of Vogue.

IF you don’t already subscribe to Vogue, reserve your copy of the Summer Fashions Number at your regular news-dealer’s now; if you do, and are changing your address to mountain or shore, let us know immediately where you wish your Vogue sent, so that you need not miss this summeriest of all summer numbers.

# VOGUE

CONDÉ NAST, *Publisher*  
EDNA WOOLMAN CHASE, *Editor*

NINETEEN WEST FORTY-FOURTH STREET, NEW YORK





## *Pride of Possession*

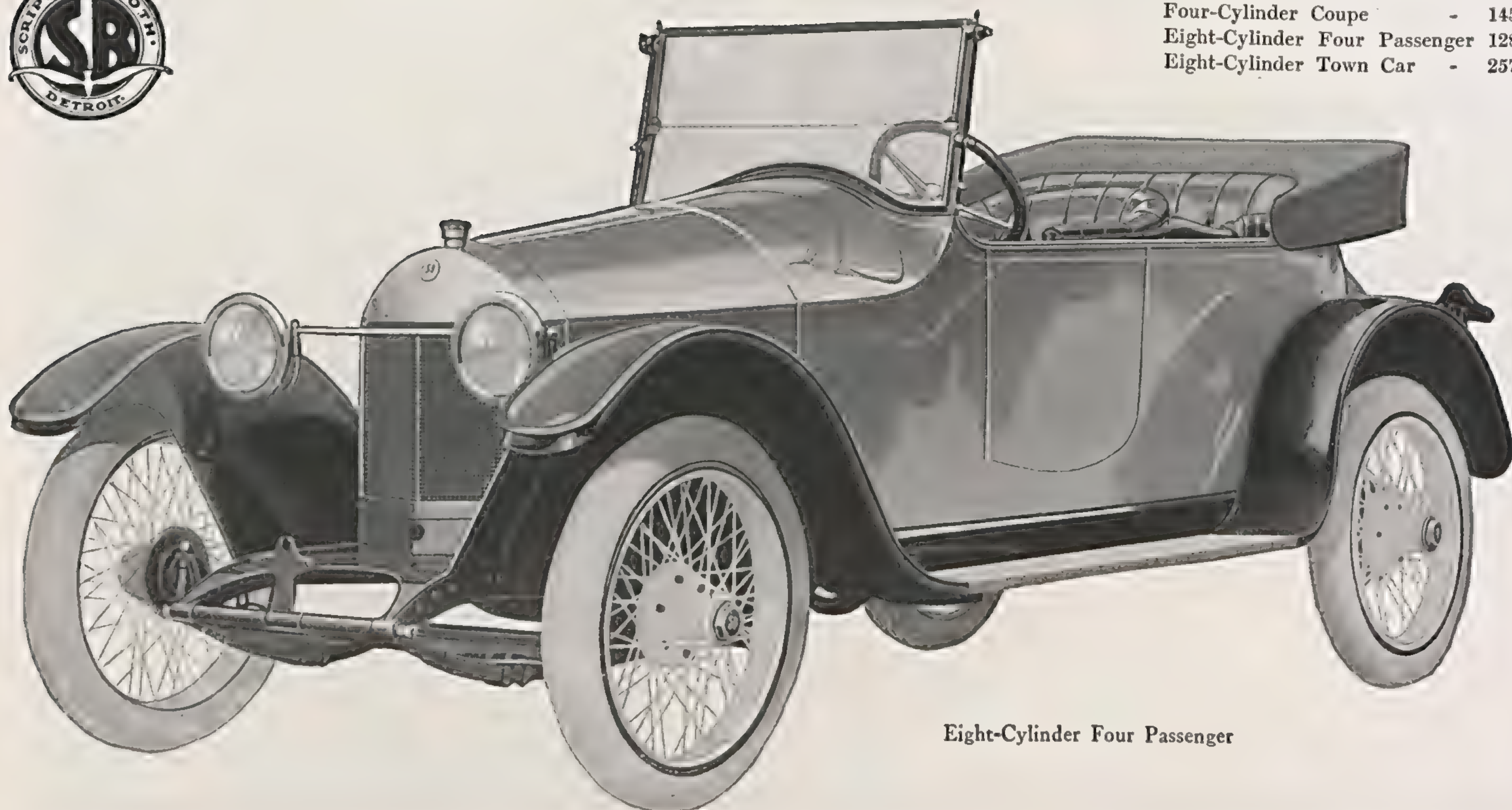
is the dominant note in a Scripps-Booth family. Pride, first and foremost, in its sturdy performance. A feeling almost of affection, generated by its all-around reliability. Pride, also, in

## *Scripps-Booth*

smartness. A sense of satisfaction, based on the knowledge that it always arouses admiration. Scripps-Booth owners are always above the crowd—never on a level with it. In appearance and performance the car is distinct and distinguished. In all that makes a motor worth owning, Scripps-Booth spells superiority.

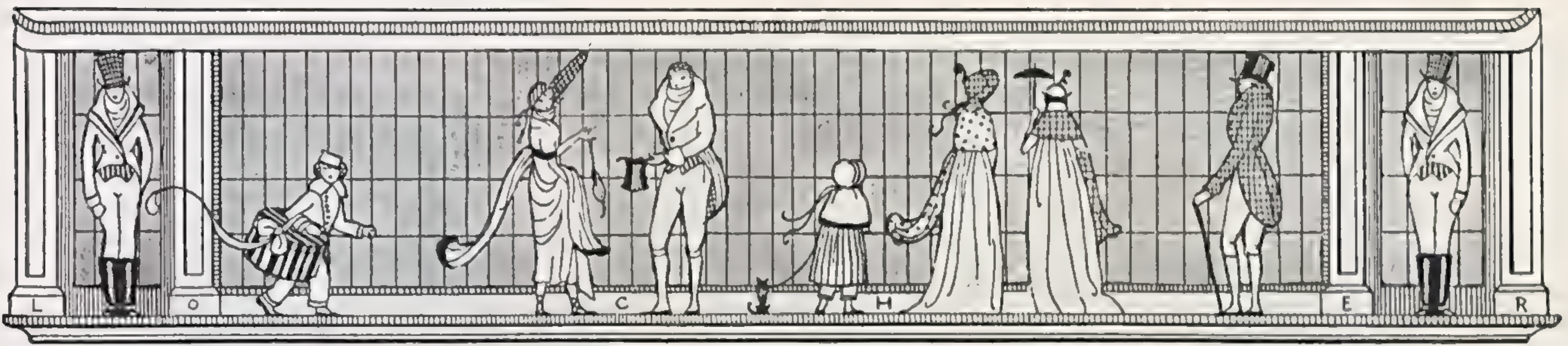
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Eight-Cylinder Town Car	- 2575



Eight-Cylinder Four Passenger





## The Next Vogue

# THE SUMMER FASHIONS NUMBER

WE all know that a single swallow never made a summer, but a single copy of our next issue—that is different. That will do more to make your summer a thing worth while than a whole flight of swallows, all well-known poets to the contrary. Vogue always looks forward to the Summer Fashions number of itself. So many things can happen in the summer; it is the open season for all sorts of adventures and surprises.

### THE SERIOUS SIDE OF SUMMER

One of the first things that will happen in the next issue of Vogue is a page of evening wraps that will certainly make summer famous. They were designed by Helen Dryden, and are so desperately becoming that many smart people are thinking seriously of moving to some climate where the nights are longer. Summer evenings are going to be very popular this year.

Of course, the summer days will come in for their share, too. There are lingerie frocks and sports suits and gingham frocks (yes, gingham is in our best sets nowadays), and hats and fur and bags. And not the least of these is bags.

At present the smart woman is just led around and domineered over by her bag. It was so at White Sulphur Springs this season, and all indications are that the summer will find her the same willing slave. A bag for every costume, and she carries her knitting in all of them.

Another matter to which we have given serious attention is that of correct costumes for mourning wear. Recently there has been a great deal of enlightened thinking on this subject; the intelligent woman of to-day has realized that the conventional mourning of the time of Jane Austen is no longer in spirit with modern life. Vogue has decided to have an article telling just what is *comme il faut* and what is not, and there are to be two pages of photographs suggesting what may be correctly worn, not only by the smart women, but also by the young girl. There is no department of the toilette that demands such absolute knowledge of good form as this one.

We said Summer Fashions number, but that doesn't mean that Vogue has limited itself to fashions. Not at all; summer fashions, and some are not. The latter are the sort of things that make men wonder why on earth women

want to vote when they have so many other interests.

Did you ever get seasick on a permanent wave? It has been done, and it is worth it. In its next number, Vogue will tell you all about that, too.

### CONSIDER THE BACK-DROP

Then, because it is summer, we are considering the proper stage effects in connection with summer costumes. What is more important than a becoming back-drop? There are some lovely verandas that Vogue has planned to show you, and some out-of-door pools. Some one once called water "the eye of the landscape." Think of what an eye like that would see on the summer evenings we mentioned.

### WHAT A SINGLE VOGUE CAN DO

One more thing. There may be some persons who don't take anything seriously, and who wouldn't even consider a primrose by the brookside, one way or the other. The next issue of Vogue is really for them; it will make life for them suddenly and strangely full.

VOL. 49. NO. 10

Cover Design by Georges Lepape

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for

MAY 15, 1917



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VOGUE is published on the first and the fifteenth of every month, by The Vogue Company, 443 Fourth Avenue, New York; Conde Nast, President; Barrett Andrews, Vice-President; W. E. Beckerle, Treasurer; Edna Woolman Chase, Editor.

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by arrangement with its New York office.

Subscriptions for the United States, Mexico, Cuba, Porto Rico, Hawaii, and the Philippines, \$5 a year in advance. Subscription price for Canada, \$6.25 per year; for other countries, subscription prices will be furnished on request. Remit by check, draft, or postal or express money order. Other remittances at sender's risk. Single copies, 25 cents.

Change of Address.—The address of subscribers can be changed as often as desired. In ordering a change please give both the new address, and the name and address exactly as it appeared on the wrapper of the last copy received. Three weeks' notice is required, either for changing an address or for starting a new subscription.

Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879. Cable Address: Vonork.

WHOLE NO. 1071

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DEMERY

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**MRS. LYDIG HOYT**

*Mrs. Lydig Hoyt, who, before her marriage was Miss Julia W. Robbins, has been spending the winter in New York with her parents, Mr. and Mrs. Julian W. Robbins. As one of the three mounted aides to the grand marshals, Mrs. Hoyt was a prominent figure in the "Wake-up America" parade on April 19. Mr. and Mrs. Lydig Hoyt will spend the summer at Glen Cove, L. I.*





## BACK TO NATURE VIA THE CAMP ROUTE

Camping Is the Pleasantest Method of Getting Acquainted with the Great Outdoors—  
That Is, If One Knows the Science of Camping

By ERNEST DES BAILLETS

**A**FTER all, though one reviews all the long succession of sports, there is no more enjoyable thing than camping, whether one camps for the purpose of hunting or fishing or just for the pleasure of the camping itself. One really lives, in the clear wide sweep of unbounded space, breathing untainted air, and reveling in a freedom that nothing else can give. And living in the open is a source not only of keenest pleasure, but of inestimable benefit; nothing else will so soothe nerves jangled from months of city life.

And it is so easy to "get out in the open," to take the tonic that nature compounds of the wind, the sunshine, the rain, the smell of the earth, the spices of the pine,—the wholesome ozone of the out-of-doors. No contrivance of man has ever duplicated or even faintly imitated the bounty that nature gladly gives for the asking. It is all to be had so few miles from our feverish cities.

### LIVING IN TENTS

We may pitch our tents and really live in the soft warm air from wood and field, watching the little inquisitive forest creatures. In the peace of the soft black night, when the shadows melt together through the leafy arches of the trees, the big yellow moon rises over the tree-tops and takes its way across the sky. The bright stars, the friendly eyes of the night, peep out and twinkle, and little mysterious noises begin to whisper in soft confidences of a peaceful world that has been waiting for years for us to take our places in it. The mighty peace of the out-of-doors smoothes away all problems, questions, and doubts, and one sleeps untroubled, engulfed in the soft kindly sleeping-bag.

*Camping really can't be a success unless one owns a camp outfit which consists of a skirt and knickerbockers, made of forestry cloth, khaki or Thorntweed. For riding, the skirt may be unbuttoned in front and back. The flannel shirt is finished with a black silk tie; the outfit ends with woolen stockings and moccasins*

Life in the open doesn't mean a life of hardships and inconveniences; it isn't that way any more at all. Camping is no longer the synonym for discomfort, for suffering from cold or intense heat, for badly prepared meals, for the disagreeableness of wet clothing. Through the experiences, wisdom, and collaboration of lovers of the open, camp life, with its accompanying details, has been made synonymous with perfect comfort.

In the first place, there are two kinds of camp: the permanent camp and the traveling or nomadic camp. The permanent camp, which can be as simple or as luxurious as one likes, can be made to accommodate large parties and to contain all the little accessories that are essential to comfort and to the individual taste. It is a huge tent, divided into compartments, with a wall, a wooden floor, and all sorts of interesting camp furniture, and it will be almost as comfortable as a home. The equipment of a traveling camp depends entirely upon the means of travel that the camper plans to employ,—whether he will tramp, travel with a pack horse, in a canoe, or in an automobile. The camper who tramps must carry on his back his tent, food, sleeping-bag, cooking outfit, and

all his camp conveniences. Day after day, he must go on through almost impassable country, where the effort of going forward is alone a sufficient strain without that of a single unnecessary ounce carried on his shoulders. His tent must be chosen with scrupulous care. The selection of food is also a serious problem, for too much means discomfort and fatigue, and too little means hunger,—perhaps actual privation. His clothes must be of the right weight and texture and of the right kind to protect against the unexpected vagaries of the ever-whimsical weather.

### FOR THE CAMPER WHO TRAVELS

The same rules may be observed by those who travel by canoe or motor or with a pack horse, although they are not hampered so much by the question of weight, and so are able to add to their comfort by carrying extra conveniences with them.

*This camp suit may be a coat and knickerbockers, as it is here, or else a coat and a skirt. It may be in khaki, or in forestry cloth or Thorntweed, in green, gray, or brown mixtures. The hat is of the same material as the suit, the stockings are woolen, and high laced boots are worn. Models from Abercrombie and Fitch*







*It's technically known as a "slicker," this hooded coat of cambric sheeting covered with black rubber, and no camp is complete without it. Rain and wind mean absolutely nothing to it, and it may be opened in back and front, to wear while riding. To crown it all, the whole affair may be rolled up into almost nothing*

The question of the kind of clothes a woman should wear while camping is not to be lightly settled. Each outfit must be sturdy enough to face the ups and downs of the weather; yet each must be,—well, you know that every true sportswoman absolutely insists on looking smart. Her camping apparel should be of tweed, homespun, suède, leather, or knitted material; these fabrics have proved their worth to all experienced campers. The suit sketched in the middle of this page, with its accompanying military cape, is a most useful member of the camping wardrobe. It saves the need for carrying an extra suit, as it can be worn when one leaves town for the camp and it will be found useful to wear when motoring to near-by camps or summer resorts. The two costumes sketched on page 39 are all the camping attire one could possibly wish, for they comprise a coat, knickerbockers, breeches, a skirt, and a flannel shirt. For rainy days, the fishing coat sketched at the top of this page is a godsend. It is of sheeting covered with rubber, and its hood makes it a thoroughly efficient protection. The coat may also be used for motoring, and, as it is open in both back and front, it is excellent for riding. The remainder of the camping wardrobe consists of shirts, woolen stockings, underwear, flannelette pajamas, a warm sweater, a double-breasted leather coat, which is an absolute protection against the wind, oiled tan gauntlets which will not stiffen under water, and hats to match the various costumes. Then one will be provided with the correct outfit for camp use.

#### THE ALL-IMPORTANT BOOT

Boots are matters of great importance. For hunting, one should use a high laced boot, made as waterproof as possible. One must always bear in mind that heavy boots are not good. The boots must be comfortable,—that is essential,—and they must be roomy, for woolen stock-

ings are to be worn with them. Moccasin boots are particularly adapted to the hardest kind of wear; they have soles consisting of but a single thickness of leather, and their heels are low. Leather-topped shoes with rubber soles are suitable for wet days. Then there are fishing waders, or high rubber boots, which are so soft and flexible that they may be rolled up and tucked away in an amazingly little space. Sheepskin slippers worn inside these boots insure comfort. Swiss spiral puttees are extensively worn for tramping and hunting, for they have the inestimable virtues of being waterproof and comfortable.

And now for the most modern and convenient camp outfit. An individual tent which weighs five and one-half pounds, complete, is the latest improvement made in the realm of camp life. This tent can be set up anywhere in two minutes, and only four stakes are required to peg it down. It is complete with a ground cloth, a bobinet front, mosquito net protection,



*A suit like this is a most useful acquisition for those days when one journeys to neighboring resorts. It may be of Donegal, Cumberland, Harris, or Killikrankie tweed, or of Thorntweed. Its hat matches it, and the military cape may be of Thorntweed or of Killikrankie tweed. Three models from Abercrombie and Fitch*

and two windows, which give perfect ventilation, even in the warmest summer weather.

As for the bed, it will be found that an air mattress which may be rolled up when not in use, makes an ideal bed. An improved sleeping-bag should be used with this pneumatic mattress; there is one which is absolutely proof against wind and water. It can be easily and quickly opened the full width of the blankets and aired, and the blankets are so arranged as to keep in place, no matter how much the sleeper may twist or turn.

Then there are all sorts of ingenious contrivances to make life comfortable. Wall pockets to hold the inevitable trifles that will accumulate, may be hung up in the tent, and electric lamps which will burn for from five to twenty-eight hours, will be found a great convenience. Helps in time of camping are folding tables and chairs, which are extremely light, yet strong and

firm. A collapsible combination basin and tub of brown heavy waterproof duck must have been evolved by some most practical genius. This is the most practical and serviceable aid to cleanliness that could be found for camp life.

The cooking outfit,—well, perhaps that is the most important of all. Persistent experiment has finally proved aluminum to be the most fitting substance for camp cooking utensils. Aluminum is not poisonous, will not rust or corrode, and will endure hard usage without serious damage. One may buy complete aluminum sets for from two to eight persons. Each set furnishes cooking pots, coffee pots, and all the other implements in the standard sizes. A set for four persons consists of about forty pieces, and it does not weigh more than ten pounds. The so-called Adirondack Camp grate used with an aluminum baker will be found most satisfactory. Both may be folded, and together they weigh about seven pounds. A fibre case for the cooking outfit is the safe and practical way in which to carry it.

The food question is not necessarily a difficult one. It is advisable for any one interested in camping to purchase "Camp Cookery," by Horace Kephart, which is filled with valuable and very necessary information. He gives a clear and concise estimate of the food which would be required by two or four persons for a period of from one to two weeks.

#### "WELL BEGUN IS HALF DONE"

And for a last recommendation, one must have the right attitude. At one well-known sporting goods shop, which is usually a meeting-place for ardent sportsmen, one may gather added enthusiasm by hearing what the "other fellow" is doing and buying. The main thing, after all, is to go. The lakes of Maine and New Brunswick, the woods of the northwest, the trails of Wyoming, and the snow-capped peaks of the Rockies,—all are calling,—let us, in the phrase of the famous Mr. Sunday, "hit the trail."



*This hunting suit consists of a shirt, breeches, a coat, and a brief skirt, which may be used as a cape. The shirt is silk or flannel, and the rest may be Thorntweed, wool gabardine, or Shackleton cloth. The hat is felt, and spiral puttees are worn over hunting boots*





Some designers do so love the little birds; they just can't keep them off their hats. There are few things in life more graceful than paradise feathers,—particularly when they're black, and when they dwell on a Lewis model of black horsehair braid veiled with black tulle. The scarf shows what airy nothings our summer furs will be; it is of black silk net, banded with strips of skunk

What need to turn the other cheek when this cheek will do? Certainly this hat knows how to interrupt a profile at the most teasing angle. Summer is just bristling with dangers like this—undeniably weapons of offense, that, deadly though they be, men rather fancy having aimed at them. It's of jade green liséré straw, faced with green Georgette crêpe over green silk and trimmed with green ostrich feathers. The brown chiffon cape is collared and banded with kolinsky and tied with brown ribbon; furs from François

The greatest war in the world is taking place in Europe, you say? What man, face to face with the broadside fire of the hat below, screening unsuspected batteries of feminine wiles likely to go off at any moment and kill someone, would not see greater danger here at home—and prefer it? The hat is of wired white net, covered with white Georgette crêpe which drips over the brim, and it is wreathed with pansies and cherries; hats from Ferle Heller

DEMETER

HATS AND FURS IN WHICH  
A WOMAN CAN MAKE THE  
MOST OF SUMMER AFTER-  
NOONS AND EVENINGS





CALLOT DISCOVERS THAT THERE ARE  
STILL A GREAT MANY INTERESTING  
THINGS THAT HAVE NOT HAPPENED  
TO THE STRAIGHT SILHOUETTE;  
AND HERE ARE SOME OF THEM



*It took two kinds of blue jersey cloth, Copenhagen and navy, to break up the trust that beige color and jersey cloth have formed. There isn't a bit of anything beige on this frock. The bodice, the sleeves, and skirt of navy blue, are trimmed with Copenhagen blue jersey cloth, embroidered with navy blue wool. Around the bottom of the skirt is a band of Copenhagen blue braid*



*Anyone who thinks this is a one-piece dress is thinking wrong; it's a wrap—that's how clever the designer was. She was cleverer, though, for she used red-embroidered coral jersey cloth for it, and gave it a plum-colored worsted fringe, and plum-colored cloth collar and cuffs. That oddly shaped insert on the side of the skirt is plum-colored cloth outlined with a stitching in red wool*



*You may have noticed, at the opera and various smart parties this winter, that a lot of evening gowns were divided against themselves—bodices of quite a different color and material from the skirt. Now afternoon frocks are going in for these half measures, too. For so simple-seeming an affair, this frock of dark blue satin and pale beige satin does a number of interesting things; note its plain neck and its half sleeves; then consider the complication of the draperies and that last ingenious device of tacking skirt to bodice with a gray satin buckle*



## NEW YORK DOES ITS BIT

Since That Momentous Day When War Was Declared,  
New York Has Been in a Whirl of Patriotism; With  
the Strains of the "Star-Spangled Banner" Ringing  
in Its Ears, It Works for Countless Benefits



Mrs. Ogden L. Mills's hair is parted and arranged in brief ringlets

WHEN, to the strains of the "Star-Spangled Banner," the curtain was rung down on the final night of the opera, the most eventful season in the history of the Metropolitan came to an end. Never in the history of the famous house has it looked upon such stirring scenes. The season opened uneventfully enough; the audience of the first night seemed a bit subdued, it is true, by the consciousness of the terrible struggle which was going on in Europe,—that was evidenced by the marked simplicity of the costumes—yet it was an audience which had not had the actualities of the struggle brought home to it. The opera season closed upon an audience filled with the first enthusiasm of the entrance of its nation into the war. For weeks before the final night scarce a performance had taken place which was not interrupted for the singing of the national anthems of America and of France. Probably never again will the Marseillaise be sung so many times upon this stage—but who can tell?

## FIRST NEWS OF THE WAR

On the evening of that day when Congress formally recognized a condition of war as existing between America and Germany, a thrilling little drama was enacted during the progress of the opera. Just before the beginning of the last act of "The Canterbury Pilgrims," which was being sung, special editions of an evening paper were brought into the house. Mrs. Oliver Harriman, who was in Mr. William K. Vanderbilt's box, was the first occupant of the boxes to obtain a copy of the paper. She waved it above her head, and passed it with an excited comment, to a friend in an adjoining box. Soon that momentous paper was being passed from one eager hand to another. The orchestra played the "Star-Spangled Banner," and that whole vast audience rose to its feet



This is the way Florence Walton's necklace behaves

It was Mrs. Whitney Warren who arranged a benefit at the Metropolitan, and it was she who wore this gown



It's startlingly like the cap of a French soldier



Miss Sheila Byrne most successfully vended programs at the Hippodrome, aided by this refreshingly simple organdy frock

and sang with all its heart. Then they cheered loud and long for the President, for Mr. Gerard, who sat in one of the boxes, and finally, louder and longer than ever, for "our Allies." The Metropolitan will not soon forget the din it heard that night.

Scarcely less impressive were the events which took place there on Easter Sunday night, when Gounod's oratorio, "Mors et Vita" was sung. The performance was arranged by Mr. and Mrs. Whitney Warren for the benefit of the Franco-American Committee of the Conservatoire National de Musique. About the boxes were draped the flags of the allied nations, and a great American flag was hung over the stage. In the first



When Miss Katherine Collier became Mrs. George St. George, her costume was all soft white and shining silver. Her attendants wore costumes like that charming affair at the right

box at the right, which was hung with the French flag, Mrs. Whitney Warren entertained the French Ambassador and Mme. Jusserand. Mrs. Warren's gown of rose and black is sketched in the middle of this page. Upon the arrival of the French Ambassador the entire audience rose, and shortly afterwards Clarence Whitehill, one of the soloists of the evening, sang the Marseillaise, which was followed by the stirring charge which is always sounded by the French buglers upon the actual entry into battle. Then the "Star-Spangled Banner" was sung by Mme. Rap-pold, and the entire audience acted as the chorus. Among those who were present in the boxes were Mrs. William K. Vanderbilt and her daughter, Mrs. Ogden L. Mills. Mrs. Vanderbilt wore a beautiful gown of black and cream-colored lace. Mrs. Mills's short hair was parted in the middle and arranged in ringlets on each side of her head, in a vastly becoming manner. Her coiffure is sketched at the upper left on this page. Mrs. William K. Vanderbilt, Jr., wore a charming gown of pearl gray satin, girdled with coral. Caruso, who occupied a box with some of his friends, entered enthusiastically into the spirit of the evening. Mrs. Philip Lydig entertained a box party which included Mr. Otto H. Kahn and M. Jacques Copeau. Mrs. Lydig wore a dull white silk gown cut in a deep point in the back, and the lustreless white of the gown formed a most striking contrast to the glossy black of her severely arranged coiffure.

## FOR THE JUNIOR PATRIOTS

A larger if less brilliant audience was assembled that same evening at the Hippodrome, where was held the second entertainment for the benefit of the Junior Patriots. The events of the evening were the tableaux which were arranged by Mrs. Harry Payne Whitney, and in which a number of society people and members of the theatrical profession took part. The programs were sold by debutantes and by a group of girls who have not yet made their débuts. Among the latter was Miss Sheila Byrne, who wore a frock of white organdy, a charmingly appropriate "party dress" for a young girl. It was trimmed only with ruffles of itself, and about the waist was a broad

(Continued on page 126)



Skip anything else you will, but don't overlook that job



Diminutive Miss Edith Drexel sold flowers at the Red Cross garden-party given by Mrs. George Gould, her grandmother





*Mrs. Castle may be able to keep her eye on the ball, but certainly no one else would have the strength of will to do it, while Mrs. Castle was anywhere in the vicinity. This photograph, a coatless view of the costume at the right, gives the real facts about her white silk tennis blouse laced with black ribbon, and lets us become more intimately acquainted with the ways of the belts of her tennis skirt*



*There isn't a living woman who wouldn't renounce every other known sport and take to tennis if she could look this way about it. The coat and skirt that assist in the general effect are of oyster white broadcloth combined with green and white checked material, and the yellow straw hat is crowned with gay-figured yellow silk. The ultimate ends are white buckskin shoes, banded with green leather*



*Mrs. Castle is so versatile,—she looks just as well in a golf costume as she does in tennis clothes. Her green knit sweater slips on, and her skirt is of black and white Scotch tweed. Her hat is of green angora braid and at the other extreme are green-gray woolen stockings and buckskin shoes*

*(Extreme left) Perhaps she's gunning for a German spy, or possibly she's just killing time, but anyway, she's doing it in a brown tweed coat and breeches and a felt hat. A leather belt holds her cartridge case, and her field boots are tan. Costume from Nardi*

MRS. VERNON CASTLE

PUTS ASIDE DANCE

GOWNS AND SHOWS

HOW CHARMING SHE IS

IN HER SPORTS CLOTHES



THESE MEMBERS OF  
MRS. CASTLE'S  
WARDROBE SUSTAIN  
HER REPUTATION  
FOR ORIGINALITY

The coat is plaided black, white, and green, and the hat is just a jockey cap of blue milan straw faced with white faille, but—here's what makes it different—a long blue chiffon veil grows on it and on that veil is a cockade of red, white, and blue ribbon. Mrs. Castle's traveling companions are a bamboo-handled blue taffeta umbrella, a square hat box of leather-trimmed black enameled duck, a fitted victoria case of black morocco, and a fitted weekend bag made of black pin seal. That object perched on the hat box is what Mrs. Castle affectionately calls her dinner pail; it is really a vanity box, fitted with the regulation vanity fittings. It's of blue écrasé with silver fittings, and she says there can be no greater convenience in a woman's life. Luggage and umbrella from  
Mark Cross



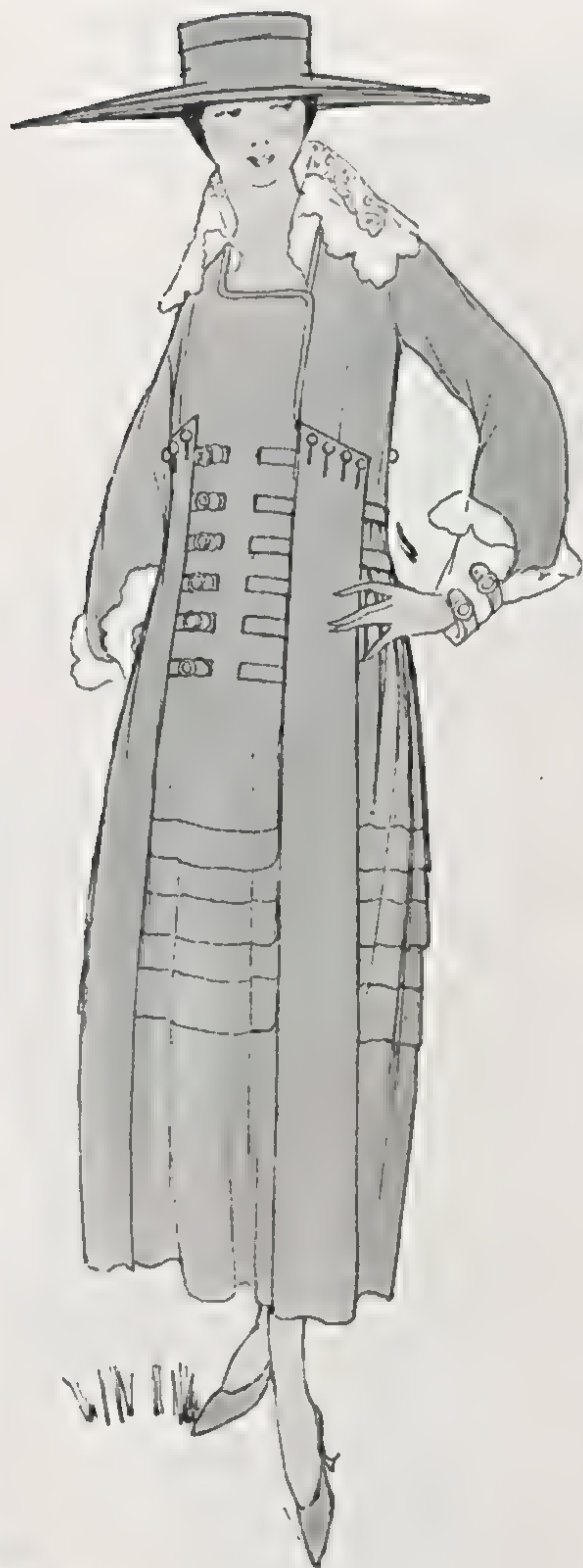
DEMMEYER

Now that America is waking up and stretching itself, a costume like this is a current event. It's of dark blue serge with bands of natural colored tussur silk crossing in front and back and extending into pointed pockets. Military-looking brass buttons dot the bands of tussur on the shoulders, and the blue satin hat is decorated with a red, white, and blue cockade, from which hangs a gold tassel. The whole thing is startlingly like a Continental uniform,—the spirit of 1776 appears all over it. The steamer trunk of olive fibre green banded with black leather is a convenient sort of thing to sit on; from  
Mark Cross

We see Mrs. Castle in a ball gown and we think, "That settles it. Nothing could be more charming." And then we see her in her riding habit, and we have to arrange our ideas all over again. The breeches are of white tricotine, and the coat is of greenish gray English tweed,—oh, by the way, the last button simply must be left unfastened; it's a hideous faux pas to fasten it. The boots are of tan Russia calf topped with tan crash,—that's extremely new. In the end of her whip is set the button from a German prisoner's uniform,—"Ternon sent it to me," she proudly explains







"The shortest distance between two points is the smartest distance," so this frock insists. Here the line was drawn with a rule, straight from shoulder to hem. Then, not to appear uncompromisingly puritanical, this prim and proper affair of gray basket-weave material, breaks into an altogether Gallic fluff of white embroidered organdy at neck and wrist, and adds a steel buckle here and there

Every new fashion is, or, to our unaccustomed eyes, seems to be, a bit gauche. If the melon silhouette had started the spring with such charming interpretations as this, its fate might have been altogether different. Beige taffeta dovetails into beige marquissette, completely reconciled by silver and gold embroidery. And the finishing touch to this puff of a dress is an underbodice done in pink organdy



A FRENCH HOUSE WHICH HAS RE-  
CENTLY ESTABLISHED A BRANCH  
IN NEW YORK OFFERS US THESE  
TWO DISTINCT SILHOUETTES

MODELS FROM CHARLES KLEIN

When first we see this dress approach, "What courage!" we exclaim. Then, in a moment, "What a memory!" How could any one remember a dress like that—so old as to be an historic document? But the wearer is rewarded for her daring in looking not as other women do. The leg-o'-mutton sleeve and the Elizabethan ruff first startle us; then, a little recovered, we note that the whole is a harmony of tête de nègre satin and Georgette crêpe, that the bodice is quite tight, that the peg-top skirt is shirred onto a short yoke and at the bottom is gathered under, Turkish fashion, into a crêpe slip. Pink satin for the bodice lining and an underbodice of écru batiste give the final touch to our amazement

Translated from the original French into plain English, this melon mode is thoroughly understood in America; but it still remains a fashion reserved to those who have carefully cultivated this esoteric taste. Were women as bored by buttons as the Frenchman who, out of sheer ennui of buttoning and unbuttoning, stepped into eternity, this dress of beige tricotine would never be worn, for besides all those buttons you see on the front, it buttons down the back from neck to heel—and that is the only means of entrance. A jade ornament clings to the side and embroidered batiste forms the collar. Youth claims this dress, for no woman in her forties and her senses would dare its trouser and straight bodice





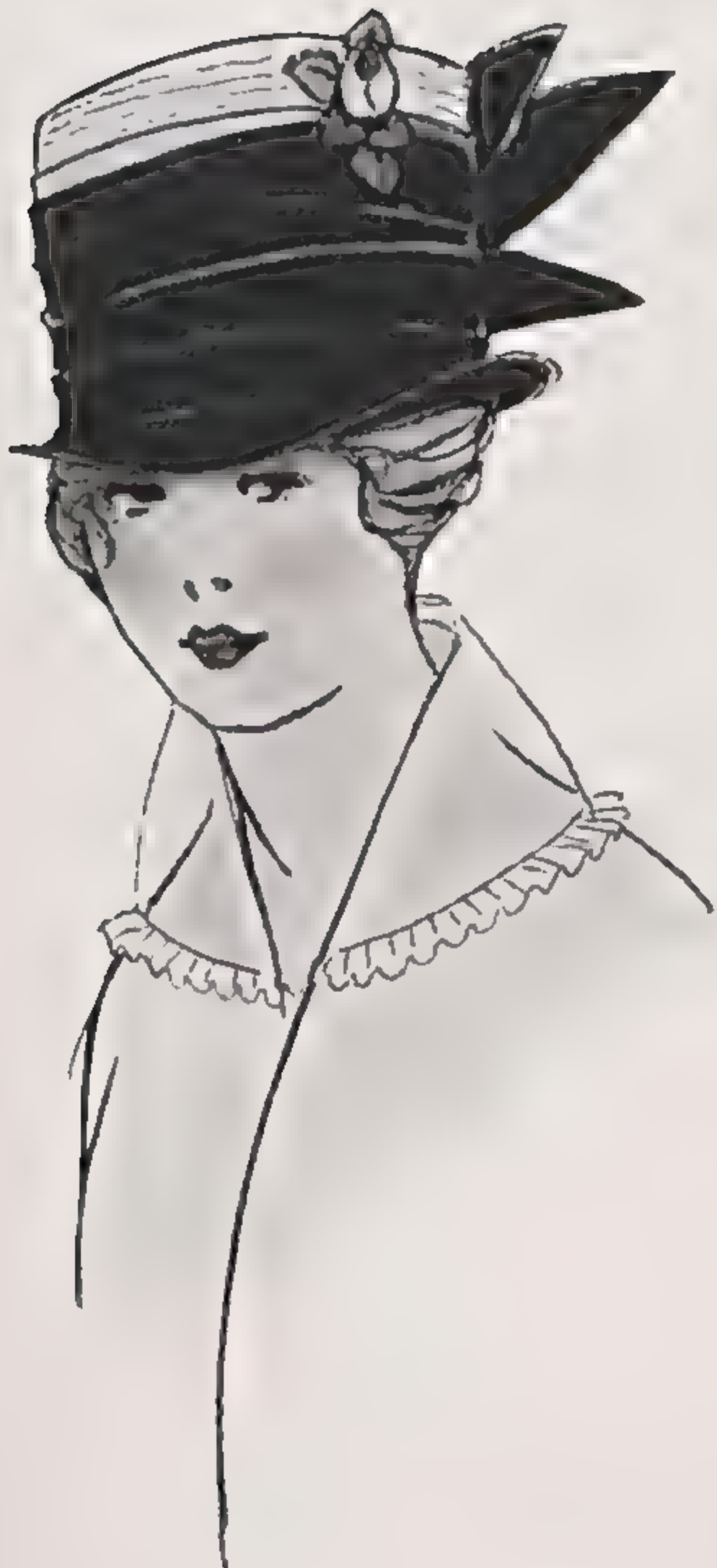
SOME OF THE HATS WHICH ORIGINALLY TOOK PLACE IN THE SALON OF VALENTINE ABOUT IN PARIS COME TO TAKE PRECEDENCE IN AMERICA



*It's little things like this that make life in Paris what it is. This is why all women go to Paris when they die, and all men before they die. It is of black straw; so far, so good; but it is the irregular life led by the brim that is so bad. To make its waywardness more evident, it is outlined with the uncurled black feathers of the versatile ostrich*



*When Mlle. l'Americaine is very dashing, she wears a large veil with the smallest possible hat. When the Parisienne is—well, just herself, she wears a veil (and it is a ruffled veil) of brown tulle with a wide brown satin hat. A brown velvet bow occurs to the hat, in front; the whole occurs to the Parisienne any bright afternoon*



*(Left) The crown is bright yellow, the leaves are bright green, the brim is black satin, and the age is nineteen; for this is the way hats are youthful this summer in Paris. The rose in the midst of the leaves is pink, of course*



*Oh, yes, there are felt hats this summer; there is one, in particular, of black felt, parsimonious in brim, but generous in crown. It is edged with a bit of beige ribbon, and wider beige ribbon bands it. At the top—well, in any other city they would have tied the ribbon around the crown, but in Paris they cut slits in the felt and laced the ribbon through*



*Just to prove to you that straw has no inviolate connection with summer hats, the designers delight to make hats of odd bits of anything—even paper, you may remember. Here wisps of brown crêpe, braided, imitate straw. A band of crêpe with silk tassels is its simple but sufficient trimming*



## P A R I S S T A Y S A T H O M E

Of old it was possible to pack one's trunk in Paris at night and be off to, say the Hesperides, in the morning. We could start at almost a moment's notice for Egypt and the Nile or for Thibet; and as for England, we had contracted the habit of running over to John Bull's Island for a cup of tea.

But traveling is not encouraged in Europe just now. In fact, we are begged to stay at home; we are forced, practically, to stay at home. Travel to the eastward is cut off by a grim barrier of No Man's Land; we cross the Channel at our peril; and the same lurking danger haunts the westward way. We may go south or east as far as the coast; we may cross the frontier into Spain; and we may, if necessary, visit Switzerland; but most of us limit ourselves to little journeys to the Bois or the wilds of Neuilly or, at farthest, to Fontainebleau, and it sometimes requires four hours to reach Fontainebleau.

## EXPLORING PARIS

With time heavy on our hands, some of us have explored and re-explored Paris. We have visited the Jardin des Plantes and climbed again the heights of Sacré-Cœur. We have walked the length of the boulevards and, to our dismay, walked back, because of the lack of taxis. We have explored the Isle de la Cité and walked timorously through the narrow gloomy streets

Unless One Happens to Be of a Suicidal Tendency, Traveling Is Not Being Done; Nevertheless, the Designers Make Traveling Clothes, Just to Keep in Practise

between the Seine and the church of Saint Etienne du Mont and have even visited Gaspard's, rue de la Gaîté, back of the Gare Montparnasse.

One travels "light" now in Paris, so it was with only "staff and scrip"—otherwise umbrella and purse—that I knocked yesterday at Ethelinda's door. Ethelinda's little journeys, be it known, now that longer flights are forbidden, always take her to the shopping centers. Instead of wide Paris she explores continually the remotest fastness of the *maisons de couture*. She knows more about the secrets of the modistes than the modistes themselves. She can buy less lingerie for more money than any other woman in Paris, and lingerie, by the way, was never as brief nor so expensive as now. But I presented myself boldly.

"Come," said I, "it is a pleasant morning. Let us walk to Passy."

Ethelinda's butler was mobilized at the beginning of the war, likewise her chauffeur. So, in a fright, with her maid, her Poms, and her parrot, she took refuge in a hotel not a thousand miles from the place Vendôme. When I mentioned Passy, she paled and then rallied.

"Did—did you say Passy," she stammered, "or Paquin's?"

"Passy," said I firmly. "It is a pleasant morning. We will walk."

"To Paquin's," said Ethelinda doggedly. "I have an appointment there at eleven. We have just time to make it, if we hurry."

## THE PLEASURES OF PAQUIN'S

It is always a pleasure to go to Paquin's. I saw Ethelinda fitted snugly into a dark blue serge frock belted not too tightly about her slender waist. This frock had narrow plaited panels all about and a cravat which was positively wickedly fetching. And afterwards I saw her pinned into a black and white frock—satin, of course, which set off her reddish hair wonderfully. Then there was a manteau of dust gray serge—it is curious how smart light gray serge is this season—which made her look like a Quaker, more or less. And then it was twelve o'clock; so, after dipping into Cartier's, and looking at the latest designs in wooden jewelry offered by the rue de la Paix, like every one else in Paris at present, we lunched at the Ritz, where one sees khaki at every table and hears on all sides high-pitched English voices. One might think oneself in Piccadilly.

Although most of the traveling in France at present is done by soldiers in blue and khaki, the couturiers, with characteristic stubbornness, continue to make traveling clothes. Women travel now in the Americas, they argue. Some day they may again go to and fro upon this hemisphere, with frocks without number stowed away, as of old, in boxes in the luggage van. So, against that day, in order that their hands may not lose their cunning, the great designers of Paris continue to create fetching costumes for travel, which have all the little accessories so dear to the heart of woman.

Tailleurs of beige, blue, and gray serge or cheviot, waistcoats of checked woolen stuffs in odd colors—there is a pretty one of green and beige checked cheviot with a mere line of black—manteaux of jersey or checked and plain chev-

iot, hats of satin, cloth, or tricot de laine; nothing is forgotten. The blouse figures again in the traveling outfit. In fact, in view of dust and cinders, the blouse is almost indispensable. It may be in the form of a smart gilet with a guimpe of soft muslin, or it may be a pepulum blouse of crêpe de Chine, satin, or tinted muslin. Or the traveling frock may be a sleeveless slip of serge or tussur, with a sleeved guimpe of some thin stuff. Very

like the old "jumper" is this last-mentioned traveling frock, which, by the way, is much liked.

## AND STILL MORE JERSEY

Chanel makes a traveling cloak which is a cape over a simple, straight, belted coat. Of tobacco brown jersey, it is lined with thin satin of the same shade. When the coat is unbuttoned, a frock of jersey, rather open at the throat, long as to sleeve, and low as to belt, is found underneath. Mlle. Chanel is still devoted to jersey, which she has rendered as smart as the classic serge in which we have frocked ourselves all our mortal lives.

Mme. Lanvin makes a smart traveling cloak of dull periwinkle blue velours de laine, with a fur-like knitted collar, and Mme. Jenny makes a smart coat of unlined white serge. Red velours de laine is employed by Chéruit for a very striking coat, and Worth uses blue velours de laine for a smart traveling coat. Besides, there are



This frock does such pointed things that it is hard to disregard it. No one would care to, though, considering that it is made of brocade and lace and bands of gold embroidery



The happiest moments in the life of the Parisienne are when she is surrounded with brocade and lace and tulle. This frock, and the one to the left, were at the Lyons Fair





*She walks in a cloak of chalky white, like the ladies in mediaeval times, when their lovers were at the wars. Her belt is marine blue suede, and her collar is blue and white plaid.*



*The Parisienne wears a coat of many colors, but she keeps the colors inside; they are on the lining. The outside is of straw colored velours de laine, steel-embroidered.*



*What Paris can't do with muslin this year, isn't worth mentioning. Dull blue muslin is given sleeves and collar of gray organdy. The plaited skirt has ovals of gray appliqué.*

cloaks without number of light gray serge, beige velours de laine and tussur, and black satin—this last for pleasant little journeys here and there.

Light gray serge is exceedingly smart just now and is used for all sorts of garments. Embroidered with gray, it makes a pretty afternoon frock. For the *tailleur* or cloak it is decorated with rows of stitching and smartened by a scarf-collar of black satin. Beige also is very much worn, and in all tissues. It is combined, as a rule, with black or white, or both. One beige frock is embroidered with squares of black, and another is extensively collared with black and white plaid silk. This is worn with a hat of plaid silk in which black predominates, rather than the white.

#### THINKING OF SPORTS

Smart sports coats, untrimmed, are made of Italian green, old-blue, white or yellow serge mouflonné or peau de chameau. They are ample in form, with generous collars, cuffs, and pockets, after the fashion of sports coats. On one of these coats, in yellow, is fitted a removable muffler-collar of yellow tissue, which may be replaced at will by one of dull blue or black, in which case a blue or a black hat is worn with it.

Loose coats of plaid woolen stuff are new and very striking; these are worn with soft hats of similar plaid. For automobiling one of these plaid hats is fitted with a bride of the plaid stuff, lined with satin, and firmly buttoned on to the hat itself.



A new frock of black silk, apparently foulard, is sown sparingly with small clusters of bright-colored flowers. A close inspection shows that the flowers are of silk and velvet appliqué and very cleverly executed. The frock, which is simple in line, is edged all about with narrow gold braid and is belted loosely with the braid.

#### ACCESSORIES TO SILK

Very new is a frock of fine black silk twill, with a gilet of yellow muslin edged all about with fluted muslin ruffles and girdled with black silk. A passing breeze visibly stirs the fluted yellow ruffles on the edge of a scanty yellow muslin petticoat, which was never meant, one feels sure, to be entirely hidden by the outer skirt of black.

A black silk frock, very straight and slim, is encircled with a narrow belt of gray piqué. A narrow band of gray piqué finishes the lower edge of the skirt and a gray piqué collar crosses the shoulders in the back; this arrangement allows but very little of the collar to be visible in front. A triangular patch pocket is placed on each side of the skirt, and the top of the pocket stands out, cup-like, from the skirt. The

*An innocent little white lingerie frock, trimmed with ribbon of sky blue has been known to appear, on a summer's day, even in Paris. In fact, Mlle. Regina Camier wore it.*





PAQUIN

inverted apex of the gray triangle is weighted with a gray tassel. This model is also very pretty in black liberty satin with blue or begonia red organdy substituted for the gray piqué.

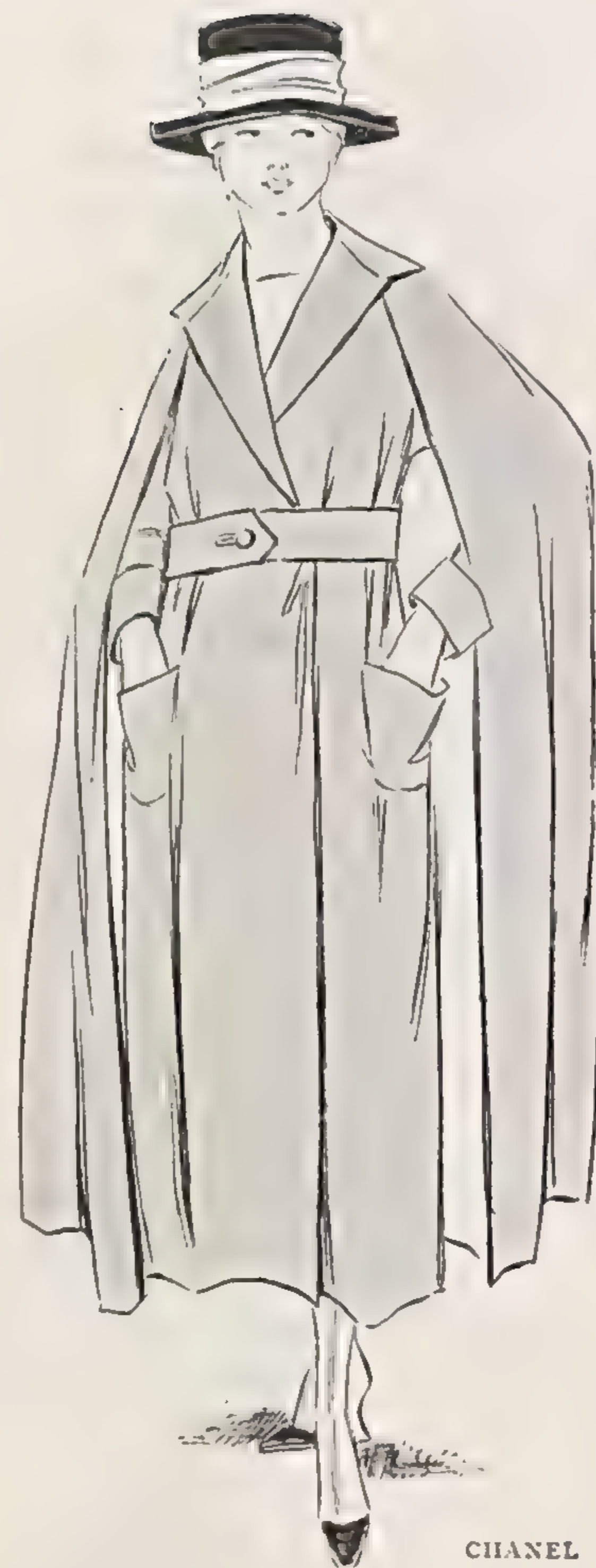
#### THOSE SIMPLE MUSLIN THINGS

Doucet is making dainty thin frocks of plain blue or rose muslin, with straight-falling narrow skirts and simple bodices. One pretty frock of blue muslin is finished all about with a picot edge, and ornamented with oval patches of gray embroidery. This frock is girdled with bits of blue muslin linked together with blue buckles of that made ivory, known as coroso.

One of Doucet's muslins of a narrow rose and white striped material, is edged with a cord of gray velvet. The skirt is box plaited and falls straight, with the plaits well-ironed, and box plaits appear also on the sleeves. Begonia red mousseline is effective for warm weather frocks; often it is combined with some other tissue. With frocks of this color, hats of tête-de-nègre satin or tulle are often worn. The tulle hat is new and is much worn at the moment. Lucie Hamar makes a fetching little brim of tête-de-nègre straw; a whirl of tête-de-nègre tulle forms the crown. The tall coiffure supports this tulle crown, which is quite transparent.

Hats are growing taller and taller. The brim may be wide or narrow, but the crowns of most of the smartest hats are very tall. A novelty is "straw" of taffeta, tulle, or ribbon, which is used for small hats of different sorts—not that any hat is really small this season.

A. S.



CHANEL

Even if it is the close season for travel, the designers are making traveling coats, just so they won't forget how. This one is all of dust gray gabardine—imagine anything so practical coming from Paris



PAQUIN



CHANEL

They simply can't seem to see enough of beige. This time, it's a coat and cape, complete in one installment, of beige jersey lined with beige satin. The hat is of brown cloth banded with beige chiffon

Its designer showed it at the Lyons Fair,—that's how good she thought it was. It is of biscuit colored cloth with a white linon gilet, touches of green embroidery at just the right moments, and a black velvet cravat

This designer made jersey what it is to-day—we hope she's satisfied. It's almost as much a part of our lives as blue serge is. This costume is of blue jersey with a belt and collar of brown suede embroidered with blue silk





MARIA GUY

*On the surface, some of these new hats appear untrimmed. Everything happens below, like the green wings on this hat of green straw and satin*



MADELEINE

*It's just a sailor hat in shape,—but then it's of mordorée straw and Nattier blue ribbon*



LUCIE HAMAR

*They don't care what they say, in Paris; they'll make a hat of woven strips of rose changeable taffeta and then they blithely say that it's "straw"*



JEANNE DUC

*Feathers sprout on some of the most decidedly French of all the French hats. This one is of blue straw corded with blue velvet, and the plump little plume is blue and white*



PREMET

*The most recent thing that Premet has done is this frock of blue serge with a white linen gilet laced with blue silk*



MARIA GUY

*It's a wonderful thing to be French; just look what a woman can do with a bit of black satin and a twist of black grosgrain ribbon, if she only happens to be a native of France*



*They're all doing their bit, these plucky English girls, and their bit is no small one, for they're over in Paris driving ambulances for the Red Cross*



MONTE CARLO IS AS GAY AS—

MONTE CARLO, NOT IN SPITE

OF, BUT BECAUSE OF, THE WAR

THINGS have an extraordinary way of happening on the Riviera. People not expected suddenly turn up, and people who say they have come "for the whole season" suddenly pay their hotel bills and silently steal away. The old joke about "not here to-day and gone to-morrow" has a permanent application all along the Azure Coast. This is especially true of a season which is shadowed by war clouds.

A battalion of American music critics was among those who unexpectedly arrived this season. They came (by S. S. Rochester) in time for Puccini's new opera, "La Rondine." They were a noble-looking if mysterious company, and, seeing that they came all the way from New York in spite of the U-boat menace, they proved themselves brave as lions should be. Incidentally, they enjoyed themselves mightily.

## A TELEGRAM AND AN ENGAGEMENT

Among those who were part of the Monte Carlo season are Miss Louise Hamilton Paine, daughter of the Duchess de Choiseul Praslin, and the fiancée of Captain the Count Jacques de Sieyes. The engagement was announced at their home under interesting circumstances. The Duchess de Choiseul Praslin had invited a few intimate friends to hear Battistini, Calvé, Cerdan, Heldy, and other singers. The guests included Prince Danilo and Prince Peter of Montenegro, Lady Menzies of Menzies, Lady Marjorie Dalrymple (these two had just returned from Chateau d'Oex in Switzerland, whither they had gone to meet the Earl of Stair). Mr. and Mrs. Edward C. Wilson were present, as were Mr. and Mrs. Oldbury Burne, the Dowager Duchess de Choiseul Praslin, Captain Count Jacques de Sieyes, Captain Gage, of the British Army, Mme. Ernesta Stern, and others. In the midst of the concert a telegram announcing the abdication of the Czar was brought to Prince Danilo. There was sorrow on all sides; people did not perceive what good news it was. Following this telegram came the announcement of the engagement.

The Count de Sieyes is one of the most heroic aviators of heroic France. Miss Paine has won praise from every side by her unremitting devotion to the patients at the Radium French military hospital at Cap d'Ail. She has worked

(Continued on page 128)



Long first in peace, Monte Carlo is now also first in war, and its season offered an opportunity for a brief respite to those who are doing their bit both in the trenches and behind the lines

(Left) That Mrs. Jefferson Davis Cohn chooses a British bulldog for a walking companion is natural, for though her husband is the godson of an American president, he is an Englishman by birth. Mr. Cohn is the owner of a noted racing stable. When not on the Riviera, Mr. and Mrs. Cohn make their home in Paris



(Right) Mrs. James Hazen Hyde and her husband were among those who early forsook Monte Carlo to return to a wartime Paris



The "man who comes back" is a dangerous enemy, but a valuable friend. These two British officers of the Royal Lancasters from Lady Michelham's Convalescent Home are showing Miss Oldbury Burne that even war times can be good times

(Left) There was a Monte Carlo season, in spite of the exigencies of war, though the saying "Not here to-day, and gone to-morrow" might have been justly applied to the guests at Monte Carlo; witness this gay scene on the terrace



# OPERA FINDS A HAVEN IN MONTE CARLO

"La Rondine," Puccini's Newest Opera, Is the Bright Particular Star of a Notable Season

By H. VILLIERS BARNETT



Mlle. Della Rizza went, by Puccini's desire, all the way from South America to create the leading rôle in his "La Rondine"



As beautiful as the famous foyer of the Paris Opéra is this terrace before the Monte Carlo Opera House. At this end is a monument to Berlioz



Most popular of composers is Signor Puccini and the première of "La Rondine" was the event of the Monte Carlo opera season

**M.** RAOUL GUNSBORG, Director of the Monte Carlo Opera, has often been accused of working wonders, and even his enemies cannot deny the charge. But though he has really worked wonders, season after season, ever since he received his appointment from the Prince of Monaco, the wonders he has worked in 1917, are, in their way, the most wonderful of all. In the third year and in the most stringent crisis of the war, he organized a season of twenty performances that included thirteen operas, a première of the first order,—Puccini's, "La Rondine,"—and a revival,—Rameau's "Platée,"—so curious, interesting, and brilliant as to rank also as a creation. A second revival of equal interest was Verdi's "Hernani," which has not been presented for half a century, though some of its airs used to be heard in concert halls up to twenty-five or thirty years ago. "Platée" is one of the most extraordinary things in all opera—a combination of classic buffoonery and wonderful music. It is full of splendid stuff, from the point of view of melody and harmony, and it is a masterpiece of invention; in short, it is a landmark in operatic and musical history and a revelation of Rameau's genius.

## WONDERS IN WAR-TIME OPERA

The program of the season also included Puccini's "Tosca" and "La Bohème;" "Herodiade," with Renaud in his original part of the King; Saint-Saëns' "Henry VIII;" Rubinstein's "Démon" and M. Gunsbourg's operatic arrangement of Berlioz's "Damnation de Faust," in which Renaud resumed the part of Mephistophélès. For the third year of the war, it was a program to marvel at. Nor did the wonders of the program end with the list of the operas. The able director of the Monte Carlo Opera also presented two male actor-singers of the first distinction: Renaud, back from the trenches, and Battistini, one of the greatest of bari-

tones and, in some opinions, the most versatile of Italian singers. He discovered a new soprano of great ability and promise, Mlle. Heldy, and he enlisted such thoroughly established and thoroughly competent favorites as Mesdames de Hidalgo, Demougeot, Bailac, and Zeppilli. He found in the person of Schipa a new tenor of great promise, endowed with a true and beautiful tenor voice and with that rare gift of tenors, a handsome presence and histrionic ability. He also introduced such attractive and interesting quasi-débutantes as Mademoiselle Della Rizza and Ferrario.

In fact, youth was marked in the Monte Carlo Opera casts this season. The three principals in "La Bohème," with which the season started, had only fifty-nine years among them. Mlle. Heldy, who has a fine voice and method, was only twenty; the tenor, the Spaniard Inchausti, who also has a beautiful voice, was twenty-two; and Mlle. Zonghi, who made her début as Musette, was but seventeen. So, at least, we were officially told.

## THE OPENING NIGHT AT THE OPERA

There was a dense and distinguished crowd at this opening performance, and, despite the war, some unusually handsome costumes were worn. Princess Danilo of Montenegro, who was with Prince Danilo and Prince Peter, wore a long straight silhouette frock of black satin, hanging from the shoulders but gathered on top of each hip and fastened there with small buckles of brilliants, thus lifting the skirt slightly on each side. A very large black satin hat with high crown and wide brim accompanied this costume, and a large white chrysanthemum at the waist of the frock balanced a similar chrysanthemum on the hat. Princess Duleep Singh, accompanied by the Prince, wore a pale blue silk tricot gown and a long rope of pearls. The

(Continued on page 130)



Youngest of all, Salomes' is Mlle. Heldy who made her début at Monte Carlo



The man behind the gun was M. Raoul Gunsbourg, Director of the Opera



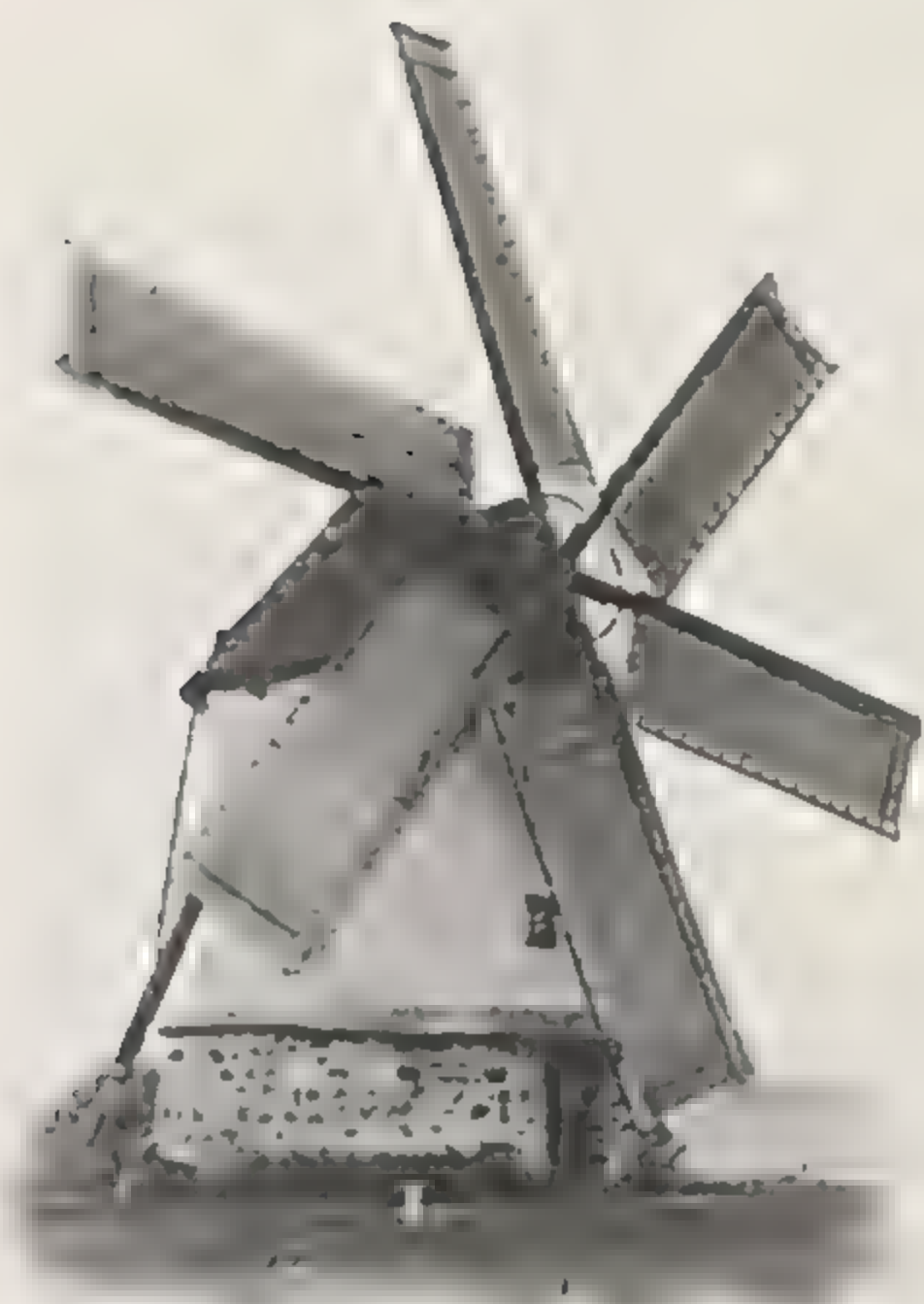


"A bit of England on the Pacific," they call Victoria, and in keeping with this title is the tea-garden of the Empress Hotel

## SUMMER TRAVEL STEERS *by the* COMPASS, DUE NORTH

For Yet a Little While We Must Forego the Primrose Paths of Europe, But Only Those Who Try Can Know How Unexceptional a Substitute is a Canadian Summer

By B. D. THORNLEY



A century old and still in use, this grist mill at Sorel, Quebec, is a bit of old French Canada

IN May-time the world turns lazily over, sniffs the warm spring wind, and says, "Oh, let's not stay here!"

But where is one to go this season? Now that Europe is a smoky Vesuvius with an Elizabethan ruff of guns around its neck, and the Atlantic is ready to bristle with pin-pointed periscopes at

a moment's notice, the would-be traveler gazes disconsolately at her luggage, lying lonesomely by its smart self—a traveler without a destination.

For Paris takes its coffee in the trenches; London dines darkly under bomb nets; the Alps are islanded with seas of high explosives, and for general get-at-ability the Rhine might as well be the Styx. And higher than sugar in Paris goes the thermometer in New York.

Fortunately, nature did not run out of land after completing Europe and the two Americas. There was left in her bowl a bit of star stuff about equal in size to the United States and Alaska. With one turn of her skilful wrist, she swept it up, pinched it together, slapped it down just north of the International Boundary, and said, "There! That's the Dominion of Canada! Now we'll have tea."

### THE MIRAGE OF EUROPE IN CANADA

In Canada, between the roaring tides of the Bay of Fundy and the rollers of the Pacific, the traveler may find a bit of every country in Europe. Why long for the unattainable motor trip through Normandy? In Canada, they who seek may find the Claire country of Nova Scotia and the quaint habitation parishes of the St. Lawrence Valley, where for days no English word will mar the illusion. Perhaps it is Switzerland which is the *pays de rêve*. Switzerland magnified dwells in the Canadian Rockies—guides, chalets, goats, glaciers, visiting royalty, and all—and in the Kootenays, like an "Annie Laurie" encore, there is a true Scotch lake country.

In Vancouver, east and west met long ago. Japan lies on Mission Hill, with kitten soft Japanese women peeping from behind screens; the China of temples and vermilion paper and grinning josses and fat black mud lives in its own quarter; society drinks tea at the roof garden of the Vancouver Hotel with the mountains of two countries and vessels from five continents in view. But suppose one sighs for England, since England is every traveler's bourn. Devonshire itself, twice as blue and three times as rose-gardened, takes tea behind glossy hedges in Victoria, a bit soberly now, for uniforms are no longer mere decorative adjuncts to the scene and the navy officers are active service men from the big gray cruisers and the spit-fire submarines in harbor. There are those, however, who prefer the gloomy splendor of Norway to the sun of English lanes. For their special benefit, the British Columbia coast slides northward into endless fiords and burnt-cinder mountains, with a fringe of sentry islands all the way for a thousand miles to keep the sea as smooth as the top of a goldfish bowl.

### ALL ROADS START AT QUEBEC

Nobody who knows the land can talk of traveling in Canada without beginning at Quebec, where, in 1603, history itself started, with characteristic Gallic daring, to climb one of the boldest bluffs on the American continent.



Switzerland magnified dwells in the Canadian Rockies, and south in the Kootenay district is a true Scotch lake country. Looking across Emerald Lake, one may see the trail leading over to that bourn of travelers, Yoho Valley



"Voiture? voiture?" vociferates the Quebec cabby, before the porter has swung down from the Pullman steps. It would be a tactical indiscretion to pass him by. A motor would take the new arrival to the hotel with more speed and less jouncing, but why leave New York if motors are one's only aim in life? Everywhere the town is going upstairs or coming down again. Mountain Hill is the main artery of the old city, the highway up which the Governors of the French régime climbed from their state barges to the Château St. Louis. So steep is this highway that the legendary *Québécoise* goes down to market in the winter time by merely sitting in her basket and taking her feet off the ground. All the other roads of Quebec have copied Mountain Hill. The straight line of Euclid lacks the subtlety necessary for the steps of Gallic diplomacy and Gallic love-making.

#### SOCIETY MEETS AT CHÂTEAU FRONTENAC

The Château Frontenac, on the site of the old Palace of the Governors, is the meeting place for fashionable society. Naval men from the war-ships in port, officers on leave from the indomitable Canadian army, khaki-clad boys out of college, with their impatient feet still in Canada and their hearts aflame for France, older men in uniform with the red Headquarters band on their caps and the destinies of the whole service in their capable hands,—all these flock to Dufferin Terrace in the star-spangled evening, where the band plays in the striped pagoda summer-house, a hundred and eighty feet above

© Harmon Banff



*The five-hundred-mile motor road which starts from Calgary and circles through the Canadian Rockies leads to such scenes as this Stoney Indian camp*



*If Hoover remembers the way the old "Dent du Midi" looks down on the lake of Geneva will have added reason for loving Lake Louise*



*From the Banff Springs Hotel, it is a short trip to the falls of the Bow River, fed by the snow caps of the surrounding mountains*



*To live in the most up-to-date of comfort-dealing hotels and yet be able, as it were, to lean from the window and pat the Victoria Glacier, that is one of the joys of the Château at Lake Louise*

the broad St. Lawrence, and the lights of Levis gleam across the river. Behind, like eternity brooding over little, restless, tinkle-toed time, there is the huge bulk of the King's Bastion of the Citadel, with its mouth full of guns.

Down in the quaint town, a morning jaunt leads through old planked streets, Sous le Cap and Little Champlain winding their way between Norman-gabled houses. They are just wide enough for a motor, but packed with legends of the mad years when the Intendant Bigot waged his Machiavellian warfare with the good Governor Gallissonière, until the British came and swept the whole régime into the archives of yesterday. Bigot was the more or less faithful henchman of La Pompadour. But that king-destroying siren was in Paris, and love languished, lacking its marconigram. Instead, Angélique des Meloises, golden-haired and daring, tripped along the intrigue-fostering streets of Quebec and—despite the prayers of the good Ursuline Sisters—the town was long ruled from the mysterious house that still stands, silent and somber, at 59 St. Louis street.

#### THE TRUE NEW FRANCE

Pale Caroline de St. Castin, who died in the lonely woods by the hand of her rival; Madeleine de Repentigny, whose votive lamp still burns in the Convent Chapel; Frontenac, who stared westward from Governor's Garden, picturing China, gorgeous-silked and slant-eyed, somewhere beyond Montreal,—all these and many

(Continued on page 122)



## S E E J A P A N F I R S T



Japan, where Fuji-Yama towers, where the green pine-trees glow, where the cherry-flowers bloom

JUST like the hands of lovers, the hearts of western people and the Japanese's are becoming intimate day by day. Stop saying that Japan has a formidable ambition in the far east,—as to govern China, or to watch the Philippines. At any rates, she is not a cat nor a fox. Stopping my utmost effects to explain my country, I will select some lines which were written by an American writer. He started beginning first by saying, "To all the questions that ask my impression of Japan, I have no other words to say but 'Immense.'"

"Immense" were his immediate word,—yes, immense. I can not find any bad meaning from the word "immense."

He narrates, "It is only the highest culture of Japan that taught the people to be strictly honest. And I was happy enough to meet with the excellent examples of such honesty."

He quoted many examples, but I will, here, cite an interesting one of those.

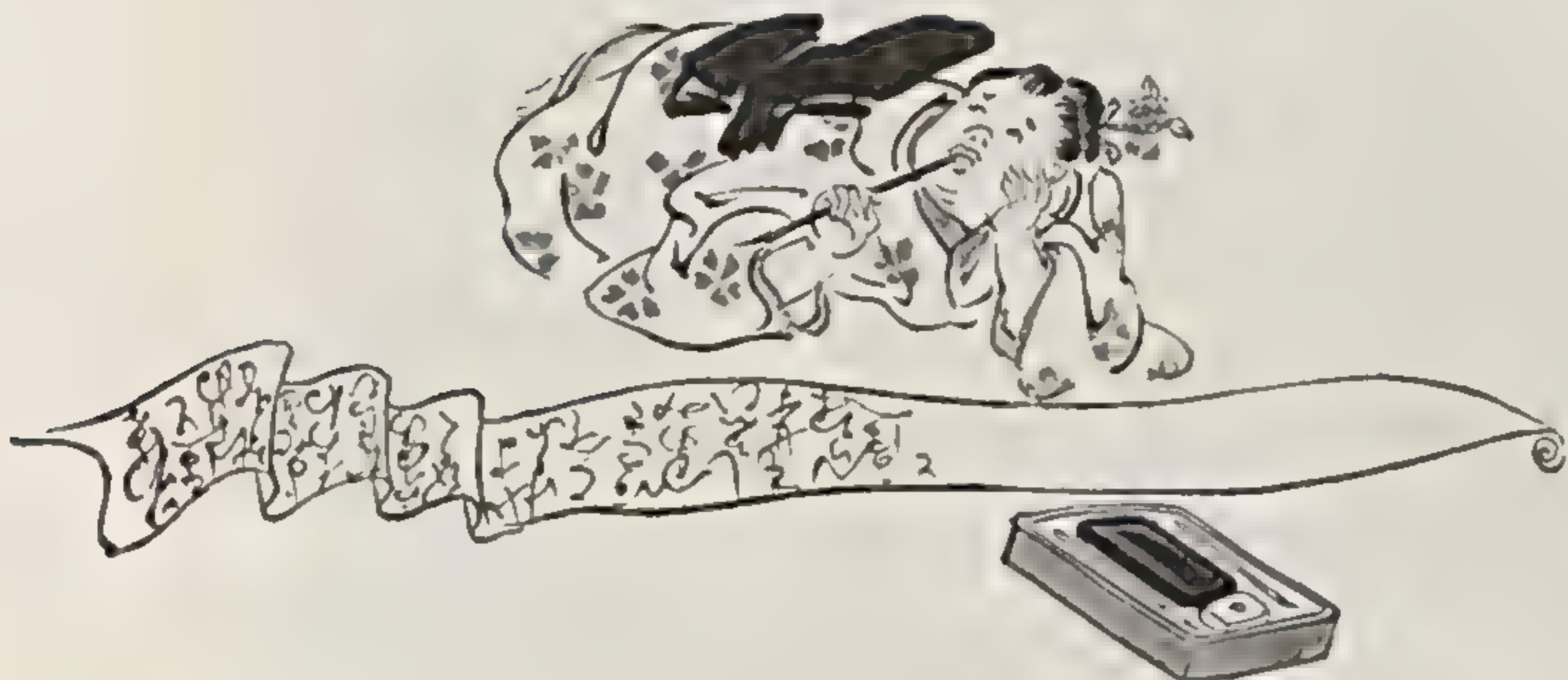
"I gave the man of the hand cart directions about my luggage; and then I looked for him, as I wanted to tip him, but he was not to be found anywhere. It seemed that he had gone while I was talking with the porter. It was a surprise to me, for on such an occasion an American or Englishman would never go before he received a tip from you."

Can you guess a man of the hand cart without a tipping?

## THE KAISER'S "YELLOW PERIL"

Some times ago, Kaiser advocated "the yellow peril," which I was thinking to enter a protest against; fortunately, however, Kaiser's advocacy was ceased like the snow of spring at this war, and he is suffering from his own "German peril." Our people, especially our women, have no yellow skin, but the white, smooth, and warm ones.

Our ladies have the tiny figures, decorated with rosy faces. Sometimes their black hair is made into curious chignons, an ancient style of hair gathering. They are gentle, meek, and obedient, and their hearts are wrapped up with kindness. They have no mustache under the lovely nose, like some noble ladies of Europe, and, of course, we can not find a suffragette among them. And at the same time, they do not write their love letters on the typewriter and make love through the telephone like the American girls. Japanese women are quite obedient to their husbands; I rather say she is like a sheep to a shepherd.



Japanese women do not write their love letters on the typewriter and make love through the telephone like the American girls. I hope you will suppose what tenderness our women have

*Editor's Note.*—One fortunate morning, Vogue found in its mail a letter postmarked "Tokio." And this is what it said:

"Messrs. Vogue and Company, Respectful Gentlemen. Under the separated cover, I am sending you narrations of Japanese life, with which I hope you will make up a good page, and if you will pay me some money, I will be very glad. Very truly always yours, H. Yahagi."

When Vogue discovered the "separated cover" with its invaluable contents, its cup ran over. It would rather have gone out of print than have changed one word of the "narrations" into Funk-and-Wagnalls English. So it printed them, just as they came out of the east. And as to the sketches,—well, there was just one person who could do those sketches. That was Kawashima, the noted Japanese artist, one of whose panels was shown last year at the exhibition of the Architectural League.

Have you ever read some of our literatures? Select one from your library, if you have some collection, and you can easily understand what character our women have. Our girls work just like the men always, not only at the war time as your girls. I hope you will suppose what tenderness our women have. I know a young lady who is twenty-seven years old of age. She has a love romance. Her little finger of the left hand is shorter than the right; she cut it off from herself with a sharp



When I wanted to tip him, he was not to be found. Can you guess a man of the hand cart without a tipping?

knife, some times ago, to show her single heart to her lover, an Osakan merchant. In ancient Japan, cutting off the little finger was a promise to her lover to be his wife. She imitated it. Suppose a young lovely girl cut off her little finger with a sharp knife! She, however, was broken-hearted, as the Osakan merchant married an Osakan lady.

Where there is no five o'clock tea, there is no English life; where there is no ice cream soda, there is no American life,—just so, where there is no sweet shiruko, there is no Japanese woman's life. In Japan (at least in Tokio), you can get sweet shiruko anywhere and any

time—at confectioneries, tea-houses, department stores, and shiruko-houses. As the moon has a shadow, so wherever our women go the sweet shiruko are after them. Japanese women are favorites of sweets, so the shiruko is made from out of beans and sugar.

## THINGS TO SEE AND TO AMUSE

There are, too, many things to see and to amuse, in Japan. In Tokio are the Kabuki Theatre, old-fashioned one, but the first-class theatre in Japan. The Imperial Theatre is a new-styled foreign style theatre in Tokio. The boxes of Kabuki Theatre are for sitting but the Imperial's are for seating. Imperial has its own actors and actresses, and trying to show their new methods of playing; on the contrariwise, Kabuki is trying to study our old-old plays. Our playgoers are comparing the both every time. Then there are the Geisha girls, a little dancers; they dance with a fan.

All the times there is pretty good scenery in Japan. Ikaho is a famous place for its spring of natural hotness. We can go there within five hours' ride of train and car from Tokio. The Sacred Bridge of Nikko is a very pretty bridge, lacquered red color. People is not allowed to



Japanese women are quite obedient to their husbands; I rather say she is like a sheep to a shepherd

cross this august bridge, as it is thought as a sacred bridge. When the Imperial Family proceed to Nikko, this is only opened to cross at that times. There is seaside sceneries, also. South Izu is a sea-side view, and there is the oceanic atmosphere.

## JOYS OF JAPAN

So come to Japan, where the beautiful Fuji-Yama towers, where the green pine-trees glow, where the lovely cherry-flowers bloom, where there is no chilly winter nor hot summer, where the kind and honest people live. Besides, there are so many pretty and tiny girls who will cordially welcome you.



As the moon has a shadow so wherever our women go, the sweet shiruko out of beans and sugar, goes after them, for where there is no sweet shiruko, there is no Japanese woman's life





Harold A. Taylor

Miss Eleonora Sears spent the season at Coronado Beach, where she added fresh polo laurels to her abundant supply

Miss Anita Strawbridge, daughter of Mr. Robert Strawbridge of Philadelphia, is snapped on "Benjamin," for whom the brush jumps at Aiken are mere colt's play

(Right) Mr. Marshall Field of Chicago, Mrs. W. Scott Cameron of New York, and Miss Claudia Phelps of New York were spectators at the Aiken Horse Show



Mr. Robert E. Strawbridge of Philadelphia was, as always, one of the most interested of the exhibitors at the Aiken Horse Show. The horse who shares this photograph with Mr. Strawbridge is known to his intimates as "Delight"



Four photographs © Underwood and Underwood

Miss Nancy Lee Byers, daughter of Mr. John Byers of Pittsburgh, celebrated her third birthday at Aiken. Her guests were (upper row) Pauline Munn, Charles Munn, John Fell, Jr., William Mills, John Byers, Jr., McBurney Byers, Joseph Davis

EAST IS EAST AND WEST IS WEST AND NEVER THE TWAIN  
SHALL MEET,—SO SOCIETY MAKES THE BEST OF IT AND  
DIVIDES ITSELF BETWEEN AIKEN AND CORONADO BEACH

Miss Byers's birthday party was an important event of the Aiken season. Those present included (lower row) Dorothy Davis, Anita Fosdick, Mary Munn, Nancy Lee Byers, the charming hostess, Dorothy Fell, Francesca Livermore, and Natica Blair





Miss Edith Gould directed a group of sub-debutantes who, dressed as Red Cross nurses, served much tea and sold candy and flowers

TO ASSURE THE  
SUCCESS OF THEIR  
RED CROSS GAR-  
DEN PARTY, ALL  
THE GOULD FAM-  
ILY VOLUNTEERED  
THEIR SERVICES



Mrs. Anthony J. Drexel, Jr., and Mrs. George J. Gould, her mother, at the benefit held at "Georgian Court," the Gould country place



Mrs. Drexel's son and daughter followed in their mother's footsteps and donated their highly valuable services for the afternoon. Master Anthony sold Red Cross flags, and Miss Edith vended flowers. Her smart sweater, unfortunately, hides her extremely impressive Red Cross nurse's costume



Five photographs © International Film Service, Inc.

Mr. George J. Gould, Jr., was as enthusiastic about the entertainment as were the other members of the family. After tea the guests danced in the ball-room, to the music of the Seventh Regiment band

MR. AND MRS. GEORGE  
GOULD DEVOTED THEIR  
LAKEWOOD HOME TO A  
PARTY FOR THE BENE-  
FIT OF THE RED CROSS



Mr. George J. Gould stole a moment from the pictures to confer with a canine friend. There were motion pictures of Mrs. Gould, and a moving picture play written and acted by little Miss Gloria Gould



## A S S E E N b y H I M

NOW comes the time when we must vary, if not enliven, our lives by stopping here and there, for periods of a few days with our friends. I know that I will be held up as a social heretic, but I must say that I dislike the week-end visit, unless it is at a great establishment where there is every possible luxury and comfort, or perhaps in the special case of a visit to an old friend. I enjoy entertaining; I like to have people with me; but as for being a guest myself, although it may not seem grateful to say this, I much prefer putting up at an inn or a hotel. One of the main troubles with visiting here is that there are not as yet in America many houses where a man can take his servant; and to rely on the services of a strange servant not accustomed to my ways (we all have our little idiosyncrasies) is for me a misery. As for roughing it, that I can do with the best, but there is a wide gulf between roughing it and putting up with inconveniences.

On the whole, though, visiting circumstances have greatly improved. Unless visiting at a great distance, the guest is no longer at the mercy of train schedules, and no longer has to be up at crack of dawn on Monday morning, as he once did, to hurry over breakfast (the worst meal in the day to hurry) in order to catch the only express up to town. The best houses are regulated as clubs or hotels are. Being treated as one of the family (which does not always mean ease and comfort) is going out of style.

## THE AFFLICTED GUEST

One of the many accomplishments that are acquired through conscientious, protracted, and recurrent week-ending is the art (not to be ignored) of passing tips to servants,—what a farce it is. There is the butler, there is the chauffeur, and there is the man who attends to the valeting, and the sizes of their tips depend upon the grandeur of the establishment. There are other largesses to be bestowed if the guest plays golf over a private course or uses the stable or goes in for polo. The valet expects at least \$3, and the butler should have \$5. The longer the visit, of course, the more it costs.

I once had an unfortunate friend who paid a visit to a great English house and lost his surplus the first evening at bridge. He packed a small valise, and, at risk of being arrested, managed to steal out of the place about dawn and wired his host from the railroad station to the effect that sudden business called him back to London, prudently adding the address to which his large bag should be sent. And all this to escape the ordeal of tips. In a few English houses, there used to be a box in an obscure part of the smoking-room (I know this was not in the best of taste, but it was in the interests of common sense), and there the guests could deposit their tips, each in an envelop with the name (or rather, title) of the functionary for whom it was intended on each envelope.

Once in a while, we all have occasion to thank heaven for the telephone and telegraph, which help us out with dilatory correspondence, but country-house invitations should be acknowledged immediately and by mail. I always think it is better to write my club. My advice is (pardon this elementary admonition) never to lick gummed envelopes. I always seal them, using dark blue or green wax, never red. They should be sealed with the seal ring, with a desk monogram, or with the club seal. A man's note-paper should be simple. The best New York clubs are safe models to follow in the matter of paper. The Union Club paper, for instance, is for the most part in blue, stamped with the name of the club and the address in darker blue in the right-hand corner; the envelopes are square. For note-paper made for the town house, this is a good model to follow. For the country note-paper, it is a good

Though the Social Heretic Cries, "Down with Week-end Visits," He Must Be Forgiven, for His Refusals Are Always Promptly Written, and on the Most Irreproachable Note-paper

plan to add the names of railroad and telegraph stations and the telephone number, as these are often hard for the uninitiated guest to discover.

There is a growing latitude now as to the use of the typewriter for personal correspondence, especially as many people carry around with them the small portable affair. But its largest use is still for business correspondence; its personal uses are limited to dictation to a secretary or to letters or notes to dear personal friends where the intimacy will allow it. So many people write wretched hands that it might be better if more of our correspondence were carried on by means of this efficient machine. Of course, social duties could never be discharged in this informal way; we condole by telegraph and congratulate by telephone, and it means just the same. This saves us the writ-

professionals, especially in dancing, acting, and in the parts of *diseurs* and singers of topical songs; we have less and less use for the professional entertainer.

Since I suggested, some time ago, that women take up rose gardening, I have had some inquiries as to schools of instruction. The best ones used to be in England and Scotland, but the war has interfered with

them. I know that it is one of the many cherished plans of Mrs. Charles F. Hoffman to establish classes at the International Garden Club, of which she is an officer, where, under the best instructors, women may learn all kinds of gardening. Just now, however, the best rose gardens that I know of are the combined results of reading the best literature and consulting the longest experience. As to farming, that is a matter I can be more definite about; this spring, classes in vegetable cultivation were formed under the patronage of Mrs. William Laimbeer, Mrs. Arthur Scott Burden, and Mrs. William R. Grace, at a farm at Farmingdale, Long Island.

One poetess cried aloud for "a man—with a hoe" to plant the vegetable garden, to spray the trees in the orchard, and to clip the grape vines. I think that the man will be needed; though, if certain prophecies come true, he may not be obtainable; but at any rate gardening is a delightful work for women. Garden classes are now formed in all the suburbs, and flower, fruit, and vegetable shows are held with great success.

Attention everywhere is focused on current events. In connection with preparedness, the men are going in for rifle shooting. Mr. William R. Grace has established rifle clubs at different places on Long Island. It is clearly seen, and may be more clearly seen before this goes to print, that if there should be a universal call for military aid, very few of the young men of to-day, especially the town boys of the middle and lower middle classes, know how to handle a gun; fewer still are skilled sufficiently to hit even the outer circle of the bull's eye.

## ON THE CORRECT FUNERAL

Though I should much prefer not to have to refer to such a topic, people have asked me so often for my advice on the subject of the correct arrangement of funerals, as to indicate that there is really a need for enlightenment on a matter which is both perplexing and distressing. We are in the habit of leaving the choice of habiliments for our dead and other details in the conducting of these sad duties to undertakers; but surely this is not the best way. An undertaker can not be expected to have feeling in the matter, and where there is no feeling, how can the ritual mean anything? I hope that we have outgrown the ideas prevalent among undertakers; for that class of people still cherish traditions that are the last reflections of medievalism.

Personally, I dislike very much the thought of submitting any one, except, perhaps, those near and dear, to the ordeal of viewing the dead. I know I am considered a radical about these things, but I have never approved of the elaborate dressing of the dead. In certain cases, of course, it is fitting and proper; for instance, a soldier is always laid to rest in his uniform, as is a priest in his sacerdotal robe or cassock. But, it seems to me, the custom of the dress suit, starched shirt, and collar is distressing. To be sure, this is a modern age, and a more or less conventional age; but why can not our expression of feeling have poetic grace? Perhaps it is impossible in modern America. A fairly young man might be dressed in a soft white silk shirt and white trousers, and an elderly man in a long loose robe of soft gray, or trousers of gray and a soft white shirt. In Italy, many of the nobility of the Roman

(Continued on page 118)



ing of those difficult condolence and congratulation letters, but nevertheless there are very often times when we must write them, and sometimes it is the kindest thing to telegraph as soon as the news is received and then to write more fully later.

Those who visit, nowadays, are supposed to be able to do something towards entertainment; it is really necessary to have other accomplishments besides the card sense that is expected as a matter of course. I know of one clever woman, no longer young, who has taken up recitations and does them charmingly. In our democratic ways we are inclined to follow the custom of the lower middle classes, who, whenever they have a "party," call on various guests for entertainment. Our amateurs often prove themselves adepts and more amusing than pro-





Maurice Goldberg

MRS. CORNELIUS H. TANGEMAN

*Mrs. Tangeman, who was Miss Violet Harkness before her marriage, is extremely popular in both New York and Newport society. Mr. and Mrs. Tangeman have a charming country place, "Green Acres," at Glen Cove, but last summer they deserted Long Island for season at Newport*



# THE REAL MEANING OF OUR DEBT TO FRANCE

We May Rejoice That We At Last Have An Opportunity to Repay, in Part, Our Old Debt to France; Our New Debt Not All Humanity Can Pay

ALMOST at the moment when the news reached New York that the President had signed the joint resolution declaring that a state of war with the Imperial German Government existed, the flag of the French Republic began to appear as if by magic, flying beside our own, on Fifth Avenue. It was a visible sign of the delight felt by Americans that, for the first time since the Revolution, the United States was to be, not merely the friend, but the actual ally of France. It was a relief to find that, at last, we were in a position, not merely to join the Entente, or to help to win the War, but to fight beside the soldiers of France.

AMERICA owes a debt to France that can never be repaid, and is under an obligation from which she can never be released. In common with others, she knows what the world owes to French taste, to French art, to the French spirit. But beyond all that is the fact that our very independence was brought about through French military aid, and that our Revolution was, in the main, the result of ideas of human freedom set loose in Europe by Frenchmen—ideas which were destined to have practical results on this side of the Atlantic even before they affected the fate of nations elsewhere. French thought taught us to make our Revolution; the success of that Revolution encouraged France to make her own.

THE most chivalrous episode in the American Revolution was the intervention of France, with men and money, in a dark hour. However King Louis may have felt, the young Marquis de Lafayette, when he proffered his services, and the Admiral Rochambeau, when he brought over a squadron of ships, had no ulterior motives. The attitude of these gallant gentlemen is shown by this passage from a letter, written by Lafayette to Congress, in which he put his sword at the disposal of Washington: "The first moment I heard of America," he wrote, "I loved her; the first moment I am able to serve her will be the happiest of my life."

IT was proposed, the other day, that America should offer a gift of a large sum to France, in acknowledgment of her early services to us and of her present devotion to the cause of civilization. In opposition to this, it was said that the French were not asking for gifts anywhere. Of course they are not. It is not their way and has never been their way. But the cautious criticism of a generous impulse—an impulse that rose above loans at a high rate of interest—involved a failure to realize the nature and the extent of the sacrifices that France has made and is making.

FRANCE has been the cockpit of the war. Quick thrusts did for Belgium, for Serbia, for Russian Poland, for Rumania—for the time being. These countries are in the way of being redeemed by battles fought and won on French soil.

Fired by the determination never to submit or yield, the French mind has not been cowed or dampened by the loss of a million and a half in dead, or the presence of possibly a million and a half of sick and wounded. A proud nation, fighting for an idea, can bear such surgery with equanimity. But, fighting according to the laws of war herself, France is tried sorely by the malicious barbarity of the enemy.

THE French, as they think of the ruins of Rheims, Arras, Senlis, Soissons, and the other treasures of the past, show no inclination to envy the better luck of their allies. For it is through no lack of amiable planning on the part of *les Allemands destructeurs*, that the spires of Oxford and the towers of Westminster Abbey have not shared the fate of the cathedrals on the continent. The natural effect of their own loss, on a people that has contributed so notably to the architectural wealth of the world, is to stiffen them still more in the determination that victory shall bring with it the proper punishment and humiliation for the responsible culprits.

THE French are determined that there shall never be another war in which one party will dare to leave behind it—with no rag of an excuse of military necessity—a broad trail marked by desecrated and ruined churches, pulverized towers and villages, burned farmhouses, and defilement that can be described only in a veiled way even in the official red-books. "This has happened to us; this shall not happen again," is the way it is put by a nation whose soldiers have fought like men of honor, and which showed, at times, a tendency to be too kind-hearted to an enemy that could not appreciate this humanity.

IF there is no conceivable way by which the Prussians can be compelled to repair the irreparable, it is for the prosperous friends of France everywhere—and especially for her American friends—to consider what aid can be given to her to restore to a habitable condition, as far as is possible and as soon as possible, the desert created by the retiring foe. The report of our own ambassador at Paris has reached this country. It shows the existence of conditions such as never before followed the passage of a beaten or a victorious army in modern times. *Kultur* had its chance, and *Kultur* did its worst, with its usual ingenious efficiency.

NEXT to the entry of America into the struggle, the most thrilling moment for us was that in which the drive for Paris failed and turned. So sure was the Kaiser of a victorious entry, that he had prepared a medal which showed Paris in flames; that medal is now only a memorial of failure. But it will remain, in our numismatic museums, as an indication of what would have happened but for the valor of France and her Allies.







Miss Eugenie M. Ladenburg expressed the prevailing Red Cross spirit in the costume she wore at the annual costume ball of the Palmetto Club



Wherever there is a dog show, there will be found the youngest set. Little Miss Barbara Babcock and equally little Miss Alice Winthrop won prizes with "Brownie" and "Tobey"



Mrs. John R. Fell, of Philadelphia, was of those who aided in creating for the guests of the Palmetto Club the illusion of being "somewhere in France"

AIKEN HOLDS ITS ANNUAL COSTUME BALL AT THE PALMETTO CLUB



This Sealyham family, guarded by Master Henry S. Goodwin, and owned by Mr. James C. Cooley, were prize-winners in that Aiken Dog Show which was held for the French hospital at Beaumont du Périgord. It is entirely supported by American contributions

THE CANINE ARISTOCRACY OF AIKEN DOES ITS BIT FOR A HOSPITAL



Seven photographs © Underwood and Underwood

Mrs. Skiddy Von Stade uses the necessary tact in making friends with a shy terrier of the blue ribbon class



Miss Hannah Randolph assumed the costume of an Apache dancer



Mr. Harry La Montagne, as an avocation from being a very good polo player, won a ribbon with his sheep dog, "Bogey"





© Kazanjian

Late in March Miss Felicity Clark, daughter of Mrs. W. Campbell Clark, was married to Mr. Richard Bache Duane, son of Mrs. James May Duane. The wedding, which took place in St. James's Church at Elberon, New Jersey, was followed by a reception at "The Oaks," Oakhurst, the country home of the bride's mother. The wedding took place earlier than was intended, for Mr. Duane, who is a member of Squadron A, was called into service. The bride's veil of exquisite lace was arranged with a Russian head-dress, and her bouquet, instead of following the usual example of bridal bouquets, was just a great armful of lilies-of-the-valley and white orchids. The matron of honor was the bride's sister, Mrs. W. Gill Wylie, who herself was a bride a year ago.

(Right) Miss Eunice Clapp, daughter of Mrs. Edward Mortimer Ward, was married to Mr. Bradish Johnson Carroll, Jr., on the same day as that on which Miss Felicity Clark became Mrs. Richard Bache Duane. The wedding was originally set for June, but, like many other weddings in these critical days, it took place much earlier than had been planned, for Mr. Carroll is a member of the Seventh Regiment. The bride's white satin gown was trimmed with point lace, and from her shoulders fell a court train of cloth-of-silver. Her tulle veil was held in place by a coronet of wired duchess lace, and her bouquet was of lilies-of-the-valley and white orchids. Miss Dorothy Clapp, the bride's sister, was maid of honor.

ONE CHOSE A COUNTRY WEDDING,  
AND ONE ELECTED A TOWN WED-  
DING, BUT BOTH THESE NEW YORK  
BRIDES AGREED ON THE SAME DAY  
IN MARCH AS A WEDDING-DAY



© Curtis Bell



LEONORE HARRIS, WHO PLAYED SO MANY ADVENTURESS PARTS, HAS CHANGED HER WAYS; IN "OUR BETTERS" SHE PLAYS A CHARMING SOCIETY WOMAN, WHO WEARS THESE COSTUMES



Charlotte Fairchild

Miss Harris used to play villainesses of the most villainous order; she used to laugh bitterly and sneer cruelly and smoke incessantly and dress revealingly. But this season Miss Harris insisted on being good, and now that she's good she's very, very good; in fact, she plays practically the only virtuous part in "Our Betters." Her gowns assist her; witness this calm, sweet, pearl gray frock and its black hat with a halo of feathers



(Above) Miss Harris costumes her rôle with admirable consistency; her gowns are just the gowns that a gentle well-bred woman of fashion would choose. This evening gown is simplicity itself, — that is, in its design; its material is silver brocade, the richness of which is accentuated by bands of rhinestones

"Be good and you will be dowdy," doesn't at all apply to Miss Harris's new rôle. There are few smarter things than a tan broadcloth frock girdled with jade and gold and a hat and bag of black and gold brocade — and one simply couldn't be an adventuress in them





## TRAVEL SANS TROUBLE

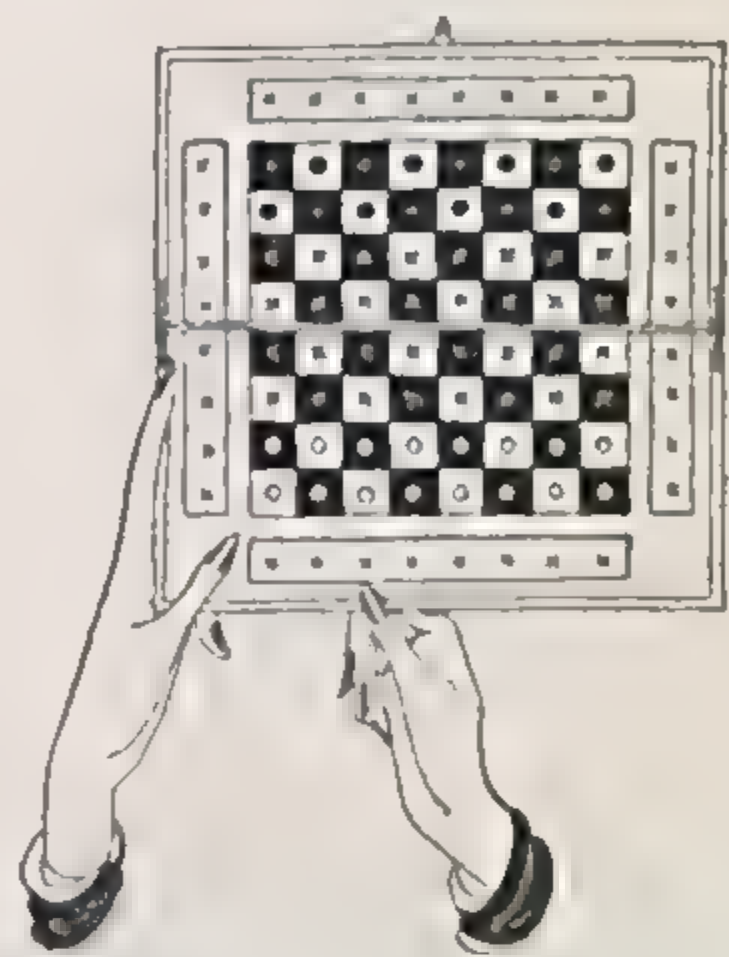
If the Luggage Be Entirely  
Smart, Utterly Efficient, and  
Most Unusual, Who Would  
Not Travel and Travel Far

SECOND only in importance to the things one takes on a journey, is the luggage in which one takes them. All good luggage has two missions: to be smart and to be efficient. The new luggage is the very last word in smartness, and is also the last word in convenience. One now finds in the leather goods shops not only all sorts of trunks and bags to hold all the conventional items of the wardrobe, but odd pieces into which one may stow away sports outfits for which there has never seemed any good place in the average wardrobe-trunk or kit. Illustrated at the right in the sketch at the lower right on this page is a trunk designed especially for riding-habits; it is made of black enameled duck and is staunchly bound with black fibre studded with brass nails, and it has brass plates at the corners which act as both reinforcement and ornamentation.

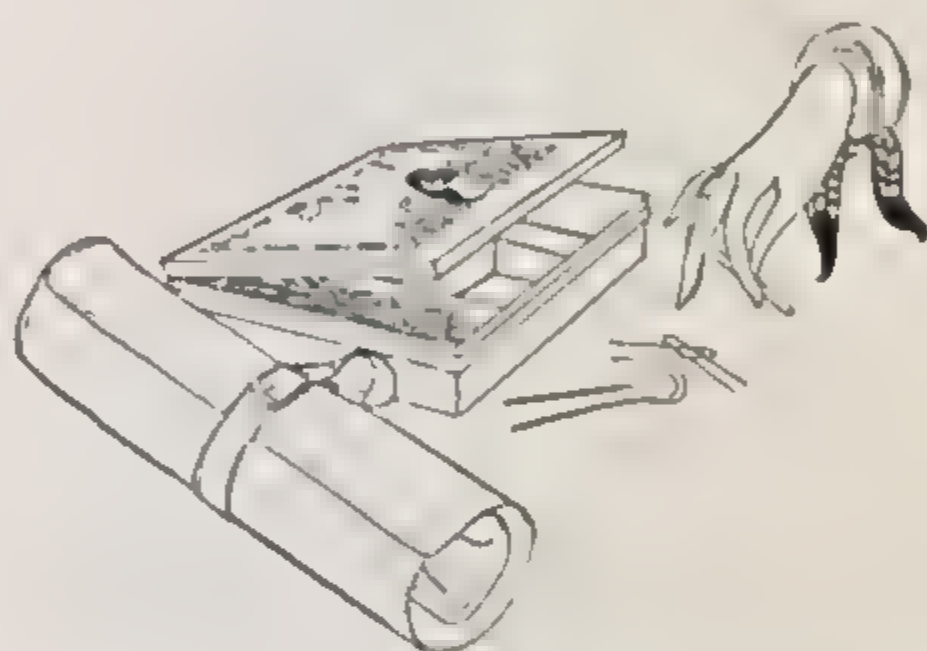
## FOR RIDING-HABITS

Inside the trunk, is a tray which will accommodate two habits, and below this is a compartment into which may be stowed two pairs of boots, a top hat, and a derby. Directly above the riding-habit trunk is a sketch of the interior of the same trunk. The long narrow trunk in the sketch at the lower left on this page is designed to transport safely all the impedimenta of golf. This trunk has a tray for hats and sweaters, and the bottom of the trunk is arranged to hold the clubs and balls. This trunk, also, is made of black enameled duck, fibre-bound, and studded with brass nails. The small sketch below the golf trunk shows the same trunk open.

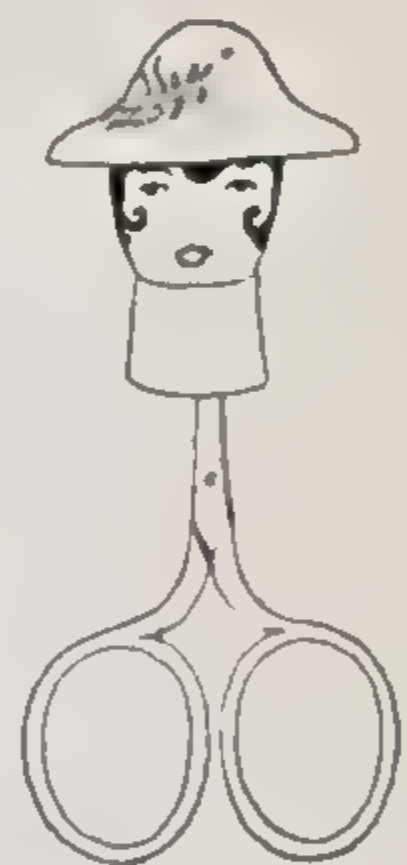
The slipper-trunk at the upper right on this page is superior in several details



If playing chess is your idea of a wonderful time, it isn't at all necessary to let traveling interrupt you for one minute



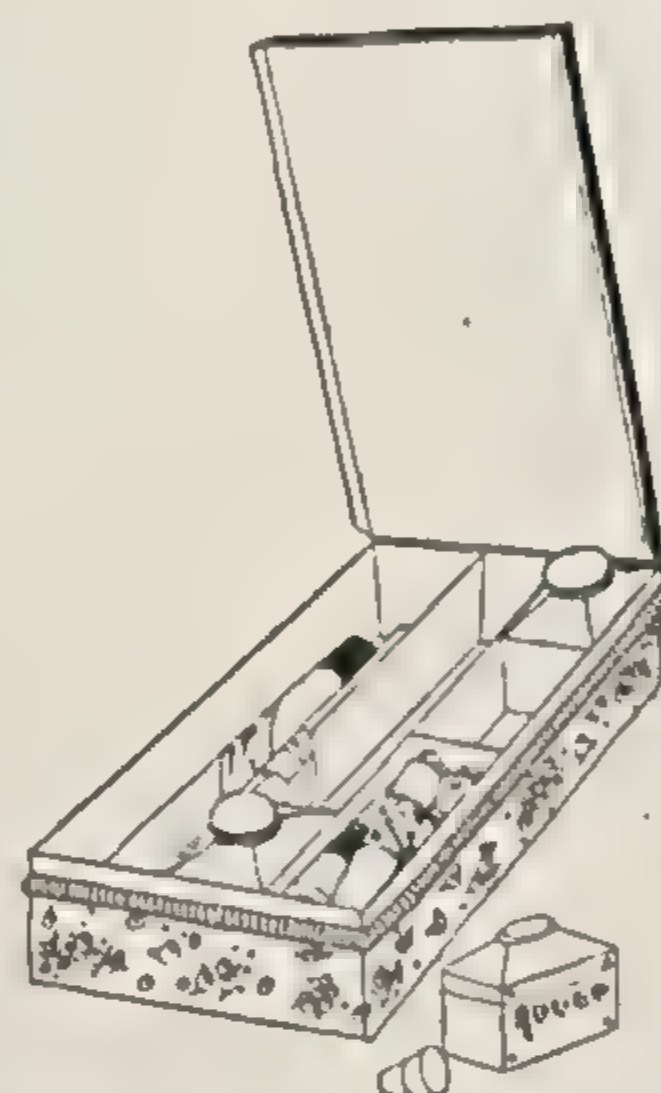
The manicure set can be all rolled up, and some tin boxes are made to hold every kind of hairpin



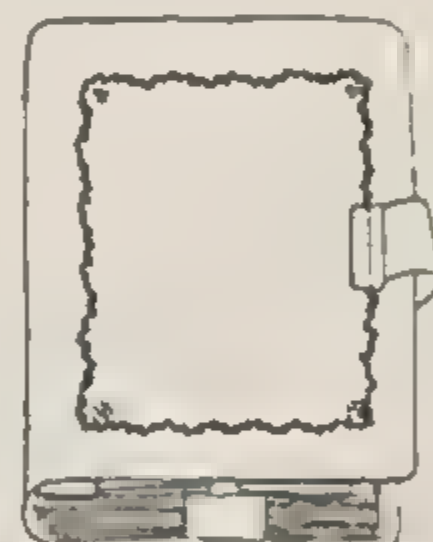
This blunt young person renders absolutely harmless the most pointed things a pair of scissors can do



Even if one were a centipede there would be really very little difficulty traveling with a slipper-trunk like this



Worrying about rouge jars is a thing of the past; now we put breakables in tin boxes



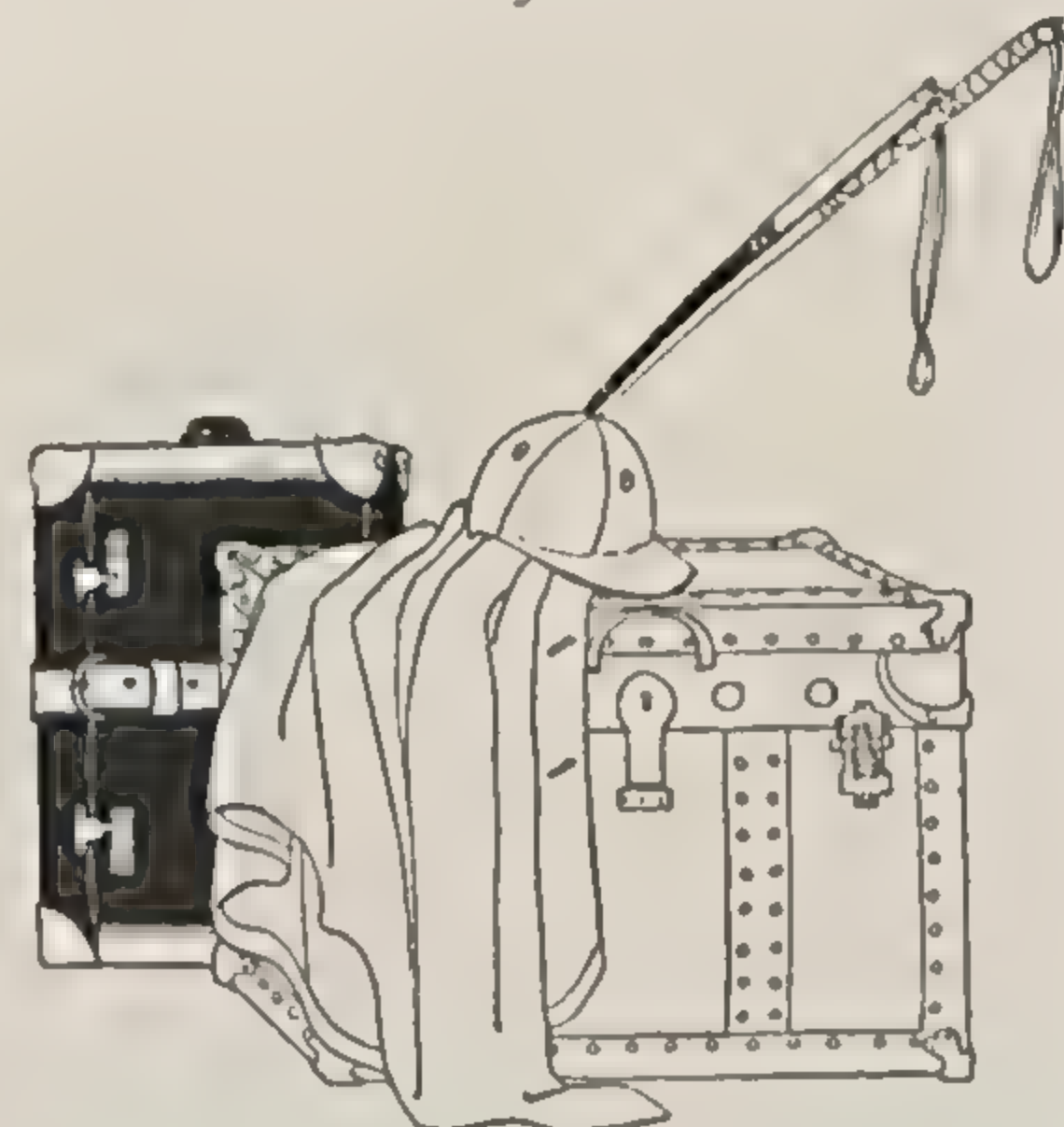
It is easy to dash off a note or two between stations with this fitted writing-pad

to many of the slipper trunks which have been shown in the shops heretofore. It may be opened at the top and let down at the front, so that the trays may be drawn out as one would draw out the drawers of a chiffonier. It is fitted with many compartments for slippers, slipper-buckles, and stockings, and there are neat slips for labels at the front. The compartments are lined with soft white flannel which can readily be renewed and which shows clearly the presence of dust, so that one runs no chance of stowing away delicately toned slippers in a compartment which has become soiled. This trunk is made of enameled duck, and, like the two others described above, it is from Crouch and Fitzgerald.

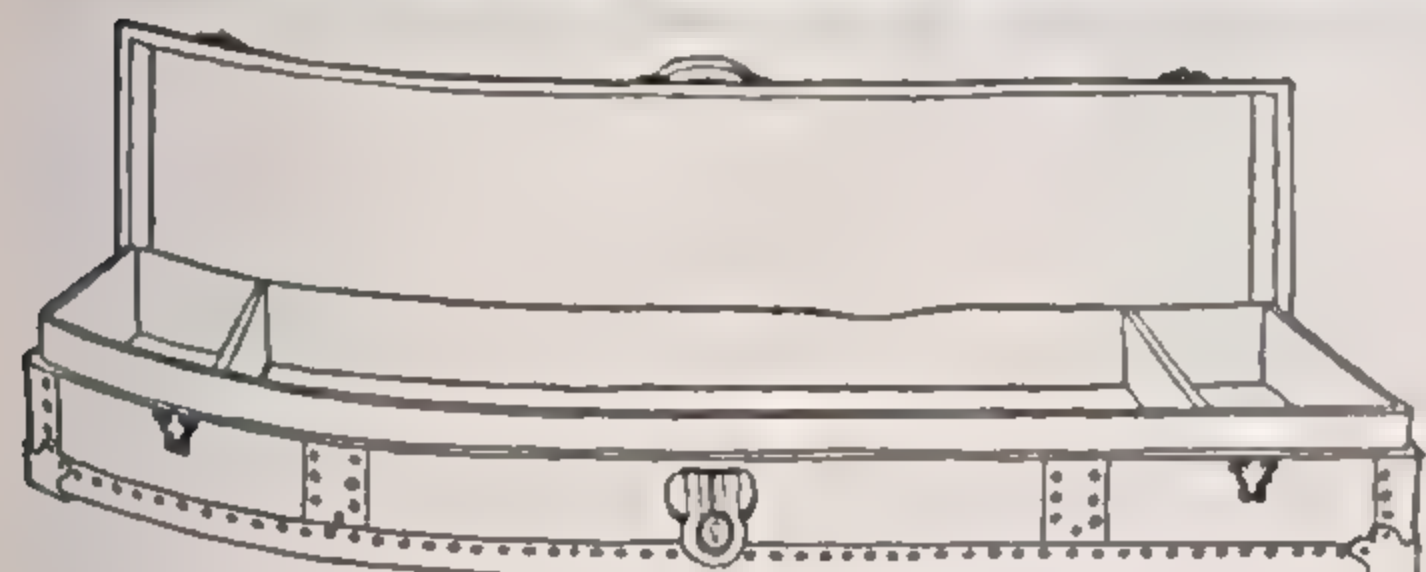
The smartest of black enameled duck hat-boxes is shown at the left in the sketch at the lower right. Unlike many of its predecessors, it is bound with brown calfskin and has a strap and handle to match. A new portmanteau, sketched at the



This is a peep into the lower tray for hats and shoes in the riding-habit trunk illustrated directly below



The foremost trunk is for riding-habits; that hesitating in the rear is a new hat-box



(Above) The long flat trunk is built to hold one's golf things, the bag on top of it is fitted with toilet articles and has a new shape; the portmanteau has rounded corners instead of sharp ones. To the left one sees the golf-trunk open





Who would have thought that the innocent little "tonneau" silhouette would come to this? It's of black and white taffeta, and the trousers button at the sides. The cap has a flock of black swallows



Capes of rubberized silk, like this of gray lined with red, were part of the seascape at Palm Beach. The suit—the whole truth about it appears at the right—is of black wool jersey, with a vest-like bodice of black and white checked jersey



Taffeta is distinctly in the swim as a bathing-suit material. This suit is of blue taffeta with blue-striped yellow ribbon and taffeta-covered buttons. It stops in time to show an admiring world the frills on its taffeta bloomers. The wrap and bandana are just squares of purple and yellow rubberized silk



It's nothing in the world but a great oval of purple wool jersey bordered with stitching of amber silk and lined with waterproofed amber taffeta, which is splashed with big purple spots outlined with green. Waterproofed ribbons tie on an amber rubber cap, topped with an impertinent ball of purple worsted. Of course, these all-enveloping capes are extremely picturesque and extremely smart and all that, but they certainly do interfere with the "See America First" movement



It shows one's easy familiarity with current events when one wears a green satin hat on which a gray battleship is embroidered, and carries a peacock blue parasol, on the embroidered border of which a playful little submarine chases an ocean liner. The green satin cape is bordered with peacock blue satin embroidered with green waves

DESIGNS BY D. M. TIGHE

IF THINGS LIKE THESE ARE PART OF THE  
SCENERY ALONG THE AMERICAN COAST, IT'S  
NO WONDER THAT THE U-BOATS COME OVER



## S E E N o n t h e S T A G E

AMONG the many little experimental theatres that have sprung up lately in New York (while so impressive an authority as Mr. David Belasco has been begging us to deprecate the fact that such institutions—in his own words—“have multiplied alarmingly”), the most interesting and, in many respects, the most promising is the tiny theatre that has been established by The Provincetown Players in the converted front parlor of an aged and decrepit private residence at 139 MacDougal Street.

This theatre is frankly an experimental institution. The Provincetown Players disclaim any ambition “to go uptown and become a real theatre,” and they make no attempt to compete against the established theatre of commerce. They write, act, and produce their plays merely for the love of doing so. They seek no reward for their endeavors,—either in money or in reputation; and their motto seems to be that “to travel hopefully is a better thing than to arrive, and the true success is to labor.”

## PLAYING FOR PLAY'S SAKE

Yet The Provincetown Players have succeeded already, beyond their expectation or their aim. They began as a little group of impecunious and pleasant people who used to get up shows in summer-time and set them forth on an abandoned wharf in Provincetown. Their winter-time migration to the region of Washington Square attracted many other artists to their free and easy company. They decided to give shows, for the fun of it, throughout the winter, in the utterly inadequate front parlor at 139 MacDougal Street; and, in order to evade the theatre-laws, they made a rule that these exhibitions should be open only to members of their own society. The Provincetown Players began the year with approximately sixty members, and they ended the season with approximately nine hundred members. With the immediate expectation of a larger membership, they are planning now to move into bigger and better quarters for their second season.

The theatre of The Provincetown Players is entirely experimental in intention. The aim of this institution is to afford an opportunity for practise to authors, actors, and producers, in whom the willingness to learn is still more potent than the desire to assert or the ambition

## Experimental Small Theatres Are Giving the Drama Vitality, but Musty and Threadbare Plots Appear in Spite of the New Idea

By CLAYTON HAMILTON



Charlotte Fairchild

to insist. During the course of their initial season in New York, The Provincetown Players have produced no less than twenty-four brief plays by American authors, the majority of whom had never hitherto been heard about; and many of these plays have been sufficiently significant to require a more than generous consideration in the daily press.

In reviewing their entire season, it must be said at once that the staging of The Provincetown Players—because of the undeniable inadequacy of their theatre—has been, for the most part, unworthy of serious consideration. In respect to scenery and lighting, these experimentalists have not approached the definite achievements of The Washington Square Players, for example. Furthermore, the acting of The Provincetown Players is amateurish and uncertain. Some of it is very good, and some of it is very bad; and there seems to be no standard that can be counted on.

## DEMOCRATIC PLAYWRIGHTS

But the plays produced by The Provincetown Players are strangely interesting and strikingly impressive. Though this experimental institution may have failed to stimulate any notable achievement in the fields of acting or of decoration, it has unquestionably stimulated several notable achievements in the field of authorship. Eugene O'Neil and Pendleton King and Susan Glaspell—to mention only a few of these associated authors—have been inspired by this communal and democratic undertaking to write plays that are worthy of very serious consideration. To writers whose endowment is so obvious and so unquestionable, the theatre of The Provincetown Players has afforded an opportunity for apprenticeship which will permit these authors the more easily, a little later on, to “go uptown and enter the real theatre.”

## THE PROVINCETOWN PLAYERS

At the outset of April, The Provincetown Players crowned and closed their season by presenting, for a run of six successive evenings, a bill composed of four of the plays which had been most favorably received in the course of their previous campaign. It is to be regretted that this bill did not include Eugene O'Neil's “Bound East From Cardiff,” a sincere and searching study of the condi-

(Below) Ann Andrews and Henry Stanford appear in “Nju,” the extremely Russian drama produced by Richard Ordynski and Josef Urban



Ira L. Hill

Mary Boland improves her chance to do good acting in the “Case of Lady Camber,” even if she is obliged to die in the second act



tions environing both life and death in the forecabin of the sort of merchant-ship that is quaintly called a tramp; but the four items on the program were, each of them, remarkable for freshness, and originality and zest.

The most impressive of these diminutive dramas was "Cocaine," by Pendleton King. If this piece had been presented, years ago, at the Grand Guignol in Paris, it would be recognized already as a theme for after-dinner conversation among cosmopolitans; and it is only reasonable to assume that the career of this little play will be continued in the future. We are introduced to a shabby room of a shabby boarding-house which is inhabited by a young woman and a younger man, both of whom have fallen victims to the cocaine habit. They have been reduced to penury, and both of them are suffering extremely because they have no money to supply themselves with the drug which has become a necessity of their existence. They have a talk concerning what they will do, and what they will not do, in order to get money; and this talk reveals a luminous persistence of idealism on the part of both these derelicts and an interesting and meaningful analysis of the essential difference between their two ideals. Finally, they decide that the only sure way to resolve their difficulties is to commit a double suicide. They turn on the gas, and lie down side by side to die. But the meter has run out; and they lack the necessary coin to make it work again. There is no gas to kill them; and in a mood that is more deeply desperate than mere despair, they fling the window open and observe the rising of the sun that heralds the initiation of another hopeless and intolerable day. This tragic sketch was written with effective emphasis; and it was also excellently played,

—especially by a young actor named Eugene Lincoln, whose performance left nothing to be suggested nor desired.

"The People," by Susan Glaspell, was inadequately acted and rather clumsily directed; but, considered merely as a composition, it was both appealing and sincere. A paper called "The People" is about to acknowledge failure by suspending publication, when a quiet little woman from Idaho calls at the office of the editor and tells him how much—how very much—his printed words have meant to her. Thereupon, the entire staff of "The People" decide spontaneously that the paper must not fail, and set to work anew with a zest that can not be resisted.

Susan Glaspell (whose work deserves the serious attention of commercial managers "uptown") wrote also—in collaboration with her husband, George Cram Cook—a diverting psychologic comedy



Laurette Taylor plays "Auntie Annie" in "Out There," a play to make a recruit of the slackest "slacker"



J. Ellsworth Gross

George Arliss revived "The Professor's Love Story," and then he revived "Disraeli," that play built for the sake of providing Mr. Arliss with a well-fitted part

that was called "Suppressed Desires." This piece exhibited a satire of the Freudian system of psycho-analysis, which has become, of late, a fad among the sort of people who like to think that they can think.

The fourth item on the bill was a comedy by Rita Wellman, called "Barbarians." In this play, three girls who have grown weary of the unromantic routine of life in a little border-town in war-time are deeply disappointed when three officers of the invading army—after requisitioning a supper at their house—ride away again without compelling them to pay the tribute of a single kiss. They are disappointed because the "barbarian" invaders are so much less primeval in behavior than they had been heralded to be. This play—of course—was written by a woman; and it records with truth an interesting point in feminine psychology.

#### NEGRO PLAYS

But, of all the experimental undertakings of the season, perhaps the most important is the project that was launched by Mrs. Emilie Hapgood on the evening of April 5 at the long-deserted Garden Theatre. Three plays of negro life were acted by a company of negro players, under the general direction of Robert Edmond Jones. All three plays—a comedy, a tragedy, and a "passion interlude"—were written by the poet, Ridgely Tor-

rence; and each play—within the limits of its special mood—exhibited an unusual acuteness of observation and an extraordinary depth of sympathy. It is, of course, superfluous to state that the costumes and the scenery designed by Mr. Jones were more than adequate to the occasion; but a special word of praise may be assigned to the light-effects devised by William Pennington, of The Washington Square Players.

These well-known artists, of course, were men who could be counted on; but the surprising feature of the entertainment was the spontaneity and freshness and unstudied eloquence of much of the acting of the negro company.

The first play, entitled "The Rider of Dreams," exhibited an intimate character-study of a playboy of the southern world who drifted all-too-easily through life along the lines of impulses both lyrical and lovely and, every now and then, was dashed to disaster because of the inexplicable incongruity between the world of actuality and his more alluring world of dreams. This play—which might have been written by John M. Synge, if Synge had known and loved the negroes as he knew and loved the Irishmen of County Mayo—was very eloquently acted by a gigantic and amiable negro, hitherto unknown to fame, named Opal Cooper.

"Granny Maumee"—an august and gripping tragedy which was acted, two or three years ago, by Dorothy Donnelly for The Stage Society of New York,—was presented scarcely less impressively

(Continued on page 138)



Charlotte Fairchild

Olga Roller is a pleasant event in "Eileen," one of the most charming musical comedies that has ever happened to us



BY DIRT OF SETTING HIS COURSE (LIKE COLUMBUS) DUE WEST,

THE TRAVELER MAY YET ARRIVE AT HIS BELOVED EAST



*This gambling-house in Macao has obviously an eye to the foreign residents. Fan-tan is the great gambling game of China. The bettors stand on a balcony; the counter sits below and counts with a small ivory rod*

*(Left) Most imposing of all the Confucian temples is the carved marble Temple of Heaven in Peking. Its triple roofs rise two hundred feet and are covered with glazed tiles of a wonderful purple blue. When the "Sons of Heaven" ruled China, this temple was regarded as the center of the universe*

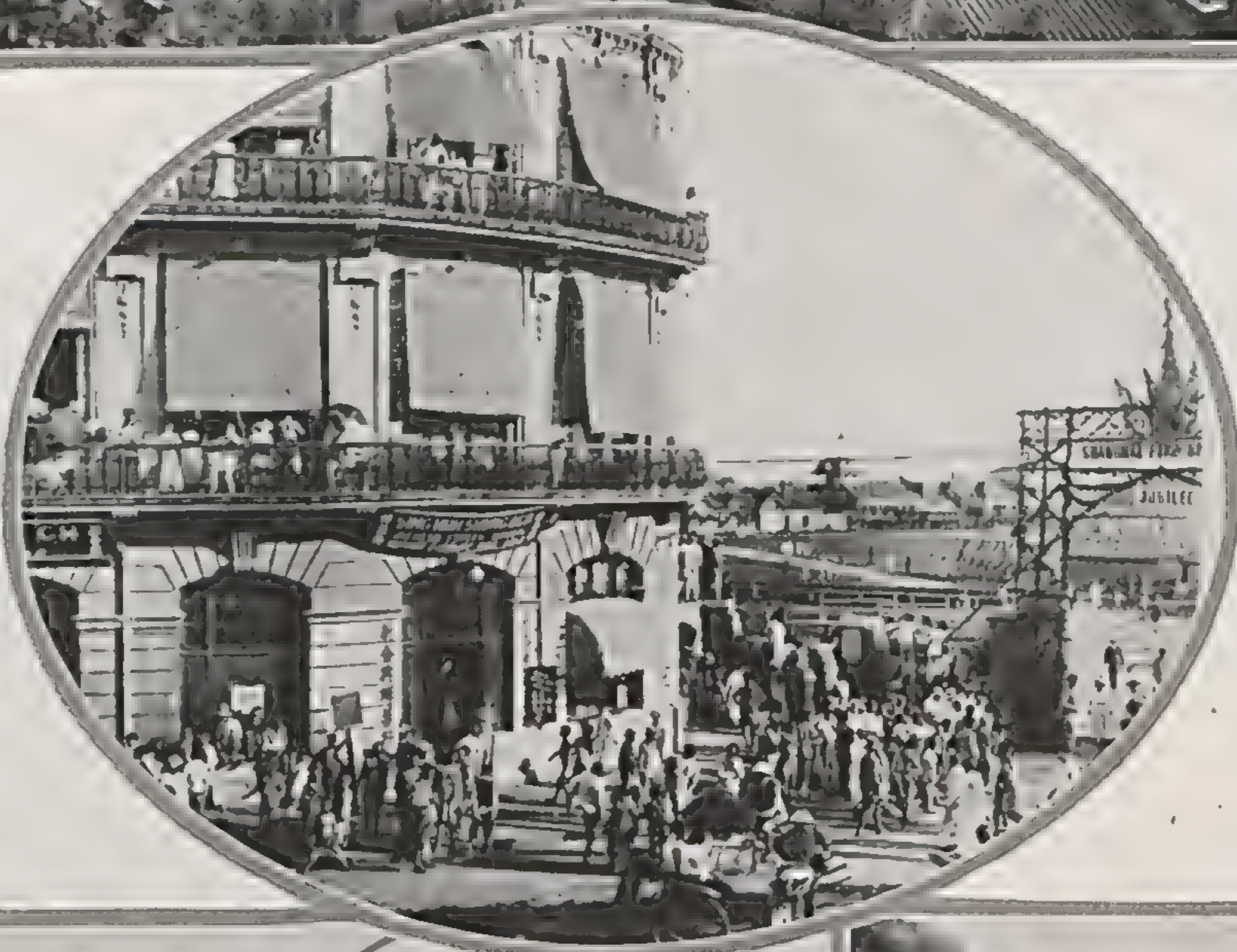
*(Below) Near Hongkong is the Portuguese concession, Macao, noted for the beauty of its harbor. It has a clear title to its sobriquet of the "Monte Carlo of the Far East," and is the center of an opium industry from which the Portuguese government derives a revenue of a million and a half dollars*







Residents of Hongkong avoid the trying climate by living on "the Peak." This mass of solid rock rises over two thousand feet above the famous harbor. The architecture is European, and were it not for the many Chinese, the traveler might imagine himself in some hill town of Italy or Spain. A cable road takes one from the business section and harbor to the Peak in but ten minutes



(Below) The famous Willow Tea-house of Shanghai (pictured on old china) is still a place of afternoon social gathering. It stands in a lake carpeted with green moss. In the west, it is the good man who keeps the straight and narrow way; in the east, however, it is only evil spirits which move along straight lines, and their undesired presence is avoided by a zig-zag bridge like this one at the right

(Left) In the new Shanghai, the cosmopolitan modern city which has grown up outside the gates of old Shanghai, racing has been introduced by the foreign residents and has become the fashionable recreation not only of Europeans but of the wealthy Chinese as well. This diversion furnishes excitement throughout all but summer months, an excitement heightened, of course, by betting

(Below) Strangest to occidental eyes of the many strange sights of Canton is the "City of the Dead." In these recesses, the bodies of the dead are placed until such time as priest or soothsayer may decide upon an auspicious day for the burial. As each passing day increases the fee which the relatives must pay, it frequently happens that an auspicious day is very difficult to find for months or even years



CHINA IN OUR WARRING YEARS MAINTAINS ONE OF THE FEW OPEN DOORS FOR THE TRAVELER





*The sampan is the ideal house-boat. On it the Chinese family not only lives but earns the means of livelihood by fishing and by transporting passengers to and from the steamers, for piers are unknown quantities in the far east. The sampan is about thirty feet long and is propelled by picturesque sails and by rowing, in which labor the mother finds the baby strapped to her back no encumbrance and the baby takes to the motion as occidental babies to the swinging of a cradle*

**A LIFE ON THE CHINESE WAVE MAY CHOOSE ANY SETTING, FROM STEAMSHIPS**

**OF EUROPEAN LUXURY TO THAT PRIMITIVE HOUSE-BOAT, THE SAMPAN**

*(Below) What the Nile is to Egypt, that is the Yangtze Kiang to China; to its annual overflows is due the fertility of central China. Near the mouth of this great river are extensive beds of salt, and the junks which transport this salt are among the good reasons for going to China. Their strange square sails are made of a plaited matting reinforced with bamboo*

*Much as the eye may delight in the junk and the sampan, the traveler will doubtless prefer to ascend the Yangtze Kiang personally in one of the excellent modern steamers on which oriental stewards purvey European comfort. With the exception of one English line, nearly all these steamers are Japanese. They ascend the river for seven hundred miles, and are then replaced by smaller steamers which go seven hundred miles more*







H. N. King

*For creating a feeling of intimacy and livableness, no gardens can surpass the English. This trellis tea-house in the garden of Mrs. Hewfa Williams at Kingston glows in vivacious blues and Chinese red; the same brilliant colors appear in the furniture.*



John Wallace Gillies

*Half the delight of the tea-house is in the vista which it commands. Sheltered beneath this quaint thatched roof among the cedars, one looks down across the pool and sunken garden of the Davison estate at Peacock Point, Locust Valley, Long Island.*

THE OPEN SEASON FOR TEA SUM-  
MONS ATTENTION TO THE GARDEN  
TEA-HOUSE AND ITS SETTING

*(Right) Sometimes the whole secret of a tea-house is the clever placing of it. This affair of rough tree trunks and brown lattice and honeysuckle seems to have sprung from the earth at the Easthampton estate of Mr. Lorenzo E. Woodhouse.*

Johnston  
and Hewitt

THOUGH A NATIVE OF JAPAN,  
THE TEA-HOUSE IS A NATURAL-  
IZED CITIZEN OF EVERY LAND

*(Below) From Kyoto come suggestions which no builder of tea-houses can afford to neglect. The modernist love of color may find expression in the tiled roofs, and endless possibilities are suggested by the details of the miniature garden.*





AND NOW JENNY HAS COMMITTED  
HERSELF IN FAVOR OF THE  
REINCARNATED WATTEAU PLAIT

PARIS GIVES US A SIMPLE VER-  
SION OF A TAFFETA FROCK AND  
A SHORT COAT TO GO WITH IT



*A white silk underdress, mysteriously veiled with white Georgette crêpe edged with ermine, would add allurements to any woman, and that line from shoulder to hem is smart if anything is. Another touch of chic is the line of tiny roses that suggests a waist-line*



*One of the Parisienne's accomplishments this spring is the wearing of these "half-and-half" frocks. The lower half is black taffeta; the blouse, blue Georgette crêpe with silver stitching and wristlets of taffeta*



*The black taffeta frock to the extreme left has a jacket, and here we have a "close-up" of frock and jacket together. The jacket, one of those bobbed-off affairs, has a periwinkle blue Georgette crêpe pocket which is odder than it sounds, because it extends below the jacket and ends with a fringe of tassels*



*Those who have heard it murmured that the Watteau plait is with us in various stages of reincarnation, have but to look upon this gold-embroidered black satin frock to believe any strange tales of this old-new fashion*





ALTHOUGH THESE AFTERNOON FROCKS  
DESIGNED BY BEER DO AN OCCASION-  
AL NAIVE THING IN THE WAY OF TRIM-  
MING, THEY HAVE ABOUT THEM AN UN-  
DENIABLY LARGE AMOUNT OF DIGNITY



*Even the very wise Parisienne is surprised by an occasional unsuspected happening of this sort. It is named "Mandarin," this gold-embroidered black satin coat. The wide-hipped silhouette is, of course, instantly evident, but please note the collar and sleeves*



*Recently the Parisienne has acquired a little habit of going about with her skirts permanently tucked in and ready for any spring shower. Here the frock is of maroon etamine, trimmed with yellow and white embroidery, yellow silk tassels, and white revers of tulle*



*When a Paris frock starts out as demurely as does this one of black satin, something must happen almost immediately to relieve the situation. The happening in this case is bright red embroidery followed by red tassels. The collar and cuffs are white linon, embroidered*

*Judging from this page, it would seem that Beer was seized with a desire to express himself in tassels—completely and thoroughly. This black satin frock, with its blue and orange and metal thread embroidery, has large swinging tassels of silver and blue*





Only French frocks are embroidered in such an arresting pattern. Rose are the threads on this gray serge. A rose voile de soie under-blouse contrasts with the gray; on it occur two waist-lines



For that awkward interval that occurs between seasons, when winter furs go and summer delays in coming, appears the comforting muffler coat of beige tussur with a blue and white striped woolen scarf



From the Paris point of view, gray and black is a most desirable color combination. After a collar of black satin the French designer added to gray gabardine cuffs which are patches of black satin



A number of plaits appear at the side of this beige crêpe de Chine apron and blouse, and this is a new place for plaits to be; the split apron tunic is hardly to be distinguished from a long version of its smart relative, the chemise blouse. The black satin sleeves button on; the small collar is organdy



Belts and bulges appear and disappear, but no belt has heretofore set its course straight into the bulge like this. It is whispered that this new side line with which the couturiers are playing is destined to bring a Watteau revival. This beige gabardine frock has cuffs and tiny vest of white organdy

INTO THE PREMETS CREEPS

A FAINT INDICATION OF THE WATTEAU

LINE; SOME WAIST-LINES COME IN

TWOS; OTHERS FOLLOW THE

HIGH-IN-FRONT, LOW-IN-BACK LINE



GEORGETTE THINKS IN DI-

RECT AND STRAIGHT LINES

THE HOUSE OF MARTIAL ET

ARMAND THINKS IN COLOR



*When this Georgette frock is in repose, one would say that the skirt was of blue batiste; a movement from the smart French person who animates it, and one sees that it is merely a case of strips of blue batiste on a rose crêpe frock. The bodice above it is the same combination*



*Whatever one's ideas of rapid transit are, they must capitulate before this skirt; one puts it on and does one's best. Could Georgette have been thinking of a Zouave uniform when she made this unusual frock of gray and darker gray striped silk, trimmed with black satin?*



*It began merrily with foulard in soft yellow, blue flowered; then this Martial et Armand frock had a Turkish whim at the hem, a chilly blue satin and mousseline cape, and a useless lace ruff*



*This is a very recent occurrence in the house of Georgette; a frock of blue satin combined with blue mousseline printed in large blue and white squares, had the popular one-sided effect in its belt*



*There are few wearers of suits who, if Martial et Armand gave them a chance like this suit of dark red jersey trimmed with darker red foulard, would not go "over on the jersey side"*



## SMART FASHIONS FOR LIMITED INCOMES

SOME of the most distinctive models in motor coats, top-coats, and wraps this year take the form of capes, and the smartest of these cape models are made in blue serge or gabardine, lined with white satin or with black and white satin and trimmed with covered buttons of the serge. They are most useful garments; with but little exaggeration, it may be said that they may be worn all day as well as all night, and for the woman of limited means a wrap of such double usefulness is most satisfactory, especially if she lives in the country and motors a good deal. Sketched at the lower left on this page is an excellent model of this sort of wrap. It is roomy without being bulky and hangs perfectly straight to the newest wrap length,—just below the knees.

## THE CAPE WRAP OF MANY USES

Though many of the new cape wraps have fully developed sleeves, this model adheres more strictly to the cape form and has only openings for the arms; these openings, however, may be widened or narrowed at will by means of buttons and buttonholes at either side of the cape. The collar, which resembles a draped hood or draped yoke, is quite unusual and may wrap around the neck closely or button across the shoulders at the well-planned line which is shown in the sketch. Made up in navy blue serge and lined with white satin or pussy willow silk, this model is appropriate when worn

There Must Be a Bag for Every Frock This Summer, but  
Costumes as Widely Different as Those of Day and Night  
May Find Fitting Shelter beneath the Same Cape Wrap



A silk bag with velvet and crystal is a match for any costume

over a one-piece frock of serge or wool jersey and equally suitable for wear over the daintiest of afternoon or dinner costumes.

It was at White Sulphur Springs that one of Vogue's artists recently met in actual existence a wardrobe which had considered the limits of a strictly limited income and was yet one of the smartest wardrobes at a fashionable hotel. The wearer of this wardrobe was one of those women who believe in the all-im-

portance of the small things, such as a hat, a parasol, or a belt, and the wisdom of her belief is made apparent in the costume sketched at the bottom of this page, second from the right. The secret of the great success of this costume was in the combining of a wide sailor hat and a parasol of navy blue linen crash, dotted with large white polka dots, with a one-piece dress of very pale gray linen. From the high round neck to the rather narrow hem, the dress was straight, and at the waist was one of those belts (a combination of steel and deep blue lapis lazuli) that

adds just the right touch to a summer dress of this type. The dress was trimmed with French buttonholes and buttons covered with the gray linen. The sleeves were full from a tight drop shoulder and were turned in under just above the wrists, giving a most unusual effect.

One of the smartest combinations in this season of costumes of two materials consists of black and white checked or black and white striped material combined with an all white fabric. An excellent embodiment of this idea is the country suit at the bottom of this page, second



No other entry has yet outdistanced the silk bag, steel-beaded



Of the color of the afternoon frock is this bag

from the left. This suit is of oyster white khaki-kool, and black and white checked pussy willow silk is used for the lining and facings. The narrow rolling collar and turned-back cuffs are faced with the lining silk, and the front of the jacket may button close to the neck on one side or may be unbuttoned and turned back giving a most effective line to the front of the jacket. At one side of the front is one patch pocket, which is

outlined in heavy stitching in white. The skirt is straight and is shirred in at the waist; at the side where it fastens there is a facing of the black and white silk which turns back to correspond with the line of the coat. To complete this costume there should be such a parasol as appears in the sketch, all of white pussy willow silk save for the narrow band on the outer edge, which is of the black and white checked silk.

To mention country clothes this season is to call to mind the sports costume in two materials. Very popular is the plaid skirt of some heavy material in a dark shade worn with a Russian blouse of durable material in a harmonizing plain color. A country costume of this order, made in wool jersey, is sketched at the lower right on this page. The two-piece skirt has a seam at either side and is made in a purple, gray, and yellow plaid which is most unusual in its effect. The Russian blouse which fastens at one side is in gray wool jersey and is belted at the waist with a wide sash of the plaid jersey which is finished at the ends with a ball of purple worsted.

## BAGGING THE SUMMER FROCKS

There must, of course, be a special bag for the powder and handkerchief during the hot summer days, a bag suited to the summer afternoon dresses. Three bags of this sort are shown at the top of this page. The model in the middle of this page. (Continued on page 120)



Now that the season of motoring to town has begun, a woman begins to appreciate these satin-lined serge or gabardine capes

Oyster white combined with black and white is among the coolest of this season's many combinations of material

From a smart wardrobe which had considered its income-limits came a costume of gray linen and blue and white crash

The country costume of plaid and plain material has its place in every wardrobe; the material here is wool jersey



# THE YOUNGER GENERATION

Peter A. Juley



The experienced good taste of the Parisienne shows itself in little things of this sort. The material is beige tussur, trimmed with plaid material in blue, rose, and beige; nor are such pleasant details as rose and blue buttons omitted



The solitary and bewitching attendant at the wedding of Miss Penelope Sears, was Miss Rebecca Nichols, daughter of Mr. Melville T. Nichols of Boston. In her rôle of flower girl, little Miss Nichols wore white mull over pink silk and a large pink hat



When the smart young French woman is amused by feigning simplicity, she gratifies her whim by something in blue batiste, trimmed with blue and white striped balls attached by bits of white embroidery; the hem appears in front only



The little person who really knows how to wear her clothes may successfully appear in a frock of white Georgette crêpe, embroidered with white beads and girdled with rose taffeta roses



White piqué, it is wise to remember, expresses one's youth almost as no other fabric does. In this case it is really distingué; it is trimmed with blue batiste; embroidered with white cotton in fanciful irregular lines; sketched models from Premet



Of course this round neck-line is very trying, but then most worth-while things are difficult in the achieving. The material is white Georgette crêpe, embroidered with blue and red beads





(Left) The combined black and white satin favored by the American woman in her evening gowns is favored by Redfern for a daytime frock, punctuated with gold embroidery



Like other recent hats, this Bordeaux straw hat from Jeanne Duc wears its trimming (of wool) under the brim instead of on top of it. The brim, for blue eyes' sake, is faced and banded with dull blue raffia

(Right) Chanel adheres tenaciously to the wide-at-the-hips effect for which from the first she has stood sponsor, setting it forth here in well-cut gray green jersey



# REPRESENTATIVE FRENCH MODELS EXPRESS

## THE CONVICTIONS OF THEIR DESIGNERS IN

### TERMS OF FROCKS, SUITS, AND EVENING ATTIRE



It is a gold frock, executed with all the art of Maupas. From the low loose waist-line falls a lace-trimmed tulle tunic which does its best to reveal the brocaded underskirt



Buzenet indicates an apron, even if it is only a plaited insert on a garnet foulard frock. The frock has darker garnet spots, strange sleeves, and a scanty edging of garnet serge



Premet induces the frock with a coat to combine beige gabardine with that new beige jersey which simulates covert cloth. The revers of toile de Jouy are figured in color



## S E E N i n t h e S H O P S



This gingham frock with overblouse and pockets resembles a suit; purple and white or blue and brown, \$25. The hat of hemp dips fetchingly; in colors, \$14.50

*Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York*

**N**OW that the cotton wash dress again claims the same popularity as the separate blouse and skirt, there are many simple frocks of gingham which divide honors with frocks of handkerchief linen, voile, and tub silk. When a design is well chosen and adapted to suit the nature of the fabric, the result is a happy one, no matter how simple that fabric may be.

The frock at the upper left is made with the popular overblouse top. Of a rather large-checked gingham, it has a fairly full skirt, softly plaited, and a blouse with huge pockets, a vest, a collar, and cuffs of white linen. The belt crosses in front and ties in a bow in back. Such a frock may be had in purple and white or blue and brown gingham. The hat has individuality in the line of the brim and in its coloring. The straw of which it is made is hemp of a fine quality; among the new colorings in which this hat is shown is a very pretty jade green. The edge of the brim is bound in grosgrain ribbon of a contrasting shade, and similar ribbon encircles the crown. Three silk tassels of the same shade depend from silk-covered buttons at the side front.

## TAKING PAINS WITH GINGHAM

One shop is proving that simple frocks of this character may be most successful, even when the most practical and inexpensive materials are used; this success is due to the excellence of the design and

workmanship, and three models from this shop are shown with this article. A single fitting is given for these dresses at the prices mentioned. One of these dresses, sketched at the upper right, is a pretty checked gingham, which may be had in red and white, blue and white, or green and white. It has a fairly full skirt with two stitched panels over the hips to moderate the fulness at this point. These panels cover the four deep plaits at either side. The bodice is made on surplice lines and has a slashed collar, odd cuffs, and a belt, all of striped white madras. The rather high-crowned hat worn with this frock has a mushroom brim; it comes in several color combinations, in hemp straw and taffeta, with a motif of red wool embroidery in front.

## VOILE FOR COUNTRY WEAR

Another frock from this shop is of fine voile, which is extensively used for country frocks. This dress, shown at the lower middle on this page, has a cool charm that is most attractive. The sheer white voile is finely plaited to form the skirt; the bodice blouses softly. The bishop sleeves, like the front of the bodice, are embroidered with floss silk in a peasant design in colors. Floss in the same color edges the frilled cuffs, the opening at the neck, and the collar; several strands of this silk are used as a tie at the front. A hat of a very fine crêpe-like straw has flat linen flowers in gay colors in a small bouquet in front;



A gingham dress with crisp white madras trimmings comes in different colors; \$35. The hat of hemp and taffeta comes in a number of colors, too; \$11.50



White voile can be very bewitching indeed when it is treated with just the right assortment of tucks and frills, and a belt that disappears at intervals; \$16.50



Sheer white voile is at once plaited and embroidered in almost any color that could be desired; \$45. A flat hat of crêpe-like straw is flowered in bright colors; \$12



White voile, banded with colored linen, is smocked and embroidered in various colors; \$17.50. A liséré straw and crêpe hat comes in dark colors; \$17.50



the leaves are made of linen and are stitched over the top of the crown. This hat is obtainable in a number of color combinations. It is lovely in old-blue with varicolored zinnias and wheat.

A third frock from the same shop is sketched at the lower middle on this page. It is of heavy white China silk, made simply with tucks and plaits and would prove a very useful addition to the summer wardrobe; it is particularly well designed. It buttons down the front with silk-covered crochet buttons. The bodice is made with pressed plaits to give the necessary fulness in front. These are repeated at the back of the bodice and at the back of the skirt. The cuffs and the double-pointed collar, circular in the back, are made of the silk and trimmed with Irish crochet lace. This model may be carried out with equal success in white or colored handkerchief linen. The hat is made of a very soft gray straw with a motif of little flat linen zinnias and buds in brilliant colorings, and large green leaves. A cerise band encircles the crown and ties in a bow.

#### VOILE, TUCKED AND FRILLED

The frock at the lower left on page 80 is of voile; it is one of those frilly tucked models that are most pleasing when made of one material, and that a semi-transparent cool fabric. This one has a pretty arrangement of tucks and a frilled surplice bodice.

At the lower right on page 80 is another frock of white voile; here, that material is combined with colored handkerchief linen; the dress is hand-embroidered and is smocked at the waist-line in white and colored mercerized cotton thread. It is particularly pretty in white and corn yellow and may also be had in white and old-blue, a pleasing combination. The hat accompanying it is one of those very becoming and effective hats which are an essential of the late spring and early summer wardrobe. It is a hat appropriate for country wear and equally pretty with dark street frocks. The straw is liséré; the brim is of mushroom shape



*It is white, bisque, or flesh-colored, as requested, but it is always of frilled or gandy; \$3*



*A plain but dashing handkerchief linen blouse is pink-, green-, blue-, or lavender-striped; \$5*



*(Right, above) White voile, finely tucked, but otherwise entirely plain, is buttoned in front with large pearl buttons; but the buttons on the cuffs are crochet buttons; \$3*

*(Left, below) The dainty plain dress of China silk or handkerchief linen completes the wardrobe; in silk, \$55; in linen, \$45. The gray straw hat has a flower-trimmed crown; \$12*



*(Left) On Georgette crêpe, either white or colored, is a conventional design in wool embroidery; \$45. The blouse may be bought separately; \$20*



*(Right) Oyster white linen combines well with green handkerchief linen; \$35. The peanut straw hat is trimmed with jade-like flowers; \$14*

and fairly wide. The crown of moderate height is encircled by two rows of matching grosgrain ribbon, and the lower one of these ribbons ties in a bow in front. The upper brim gives the hat its originality; it is made of a knife-plaited crêpe which matches the straw in color. This hat comes in dark blue, dark purple, dark brown, and black. One does not often find, even in so simple a hat as this, such unusual distinction.

#### A LINEN SUSPENDER FROCK

Heavy oyster white linen is combined with handkerchief linen in a variety of colors; in the model shown, the linen was soft green; the dress is sketched at the lower right on this page. The skirt is shirred and moderately full, and has side panels. The pockets are outlined with white rickrack braid and further accentuated by a frill of the green linen. A wide white collar forming straps is also trimmed with rickrack braid. The underblouse, which is entirely of green, is crossed in a simple surplice fashion, and the deep white cuffs are finished with white pearl buttons. The rather large mushroom hat is of peanut straw. The moderately high round crown is almost covered with jade-like flowers in orange, yellow, blue, and vermillion. A narrow tape band of blue grosgrain encircles the crown and ties in a bow in the back.

#### THE WOOL-EMBROIDERED FROCK

One of the most attractive of dresses is that of Georgette crêpe illustrated at the lower left on this page. Over a simple, moderately full, shirred skirt is a chemise blouse brilliantly embroidered in colored wool, in a conventional design. This embroidery consists of long strips at either side of the front and lighter bands on each of the loose sleeves. A braided wool sash confines the fulness at the waist-line, and less heavy braided wool forms the tie. The opening at the neck is finished with a blanket stitch in wool. The beautiful colors of the wool are most







A mushroom hat is invariably becoming, and a blouse and skirt so smartly simple as these are great helps on the golf links; hat, \$3.95; blouse, \$2; skirt, \$6.50



They've tried, but they can't find anything better than a sailor hat; a sweater and a jersey skirt simply must be done; hat, \$6.95; sweater, \$6.75; skirt, \$14.50



We are all looking forward to summer because of the coat blouses that will be part of our lives,—just think of having no dread of separating at the waist-line. This blouse is of Japanese crêpe; \$3.95



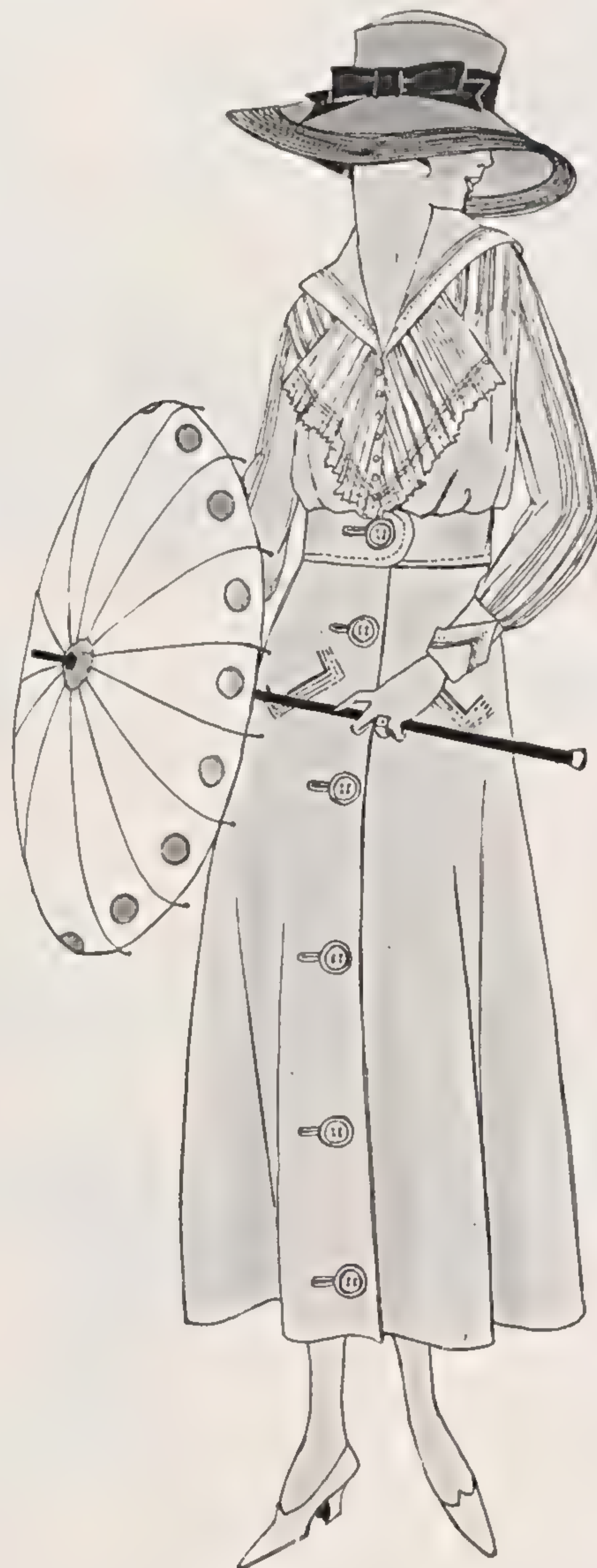
Of course, there must be a silk sweater in every summer home, and if that sweater is of an unusual weave and touched with a contrasting color,—well, the summer is going to be a success; \$25. Black liséré straw hat; \$10.95



There's something about a hand-hem-stitched blouse that attracts every normal woman, and a leghorn hat and a checked skirt always interest her deeply; hat, \$5.95; blouse, \$5.49; skirt, \$6.50



Hinoka straw—it's rather like peanut straw—is the latest development in the sports hat situation. The blouse and the skirt are satisfyingly summery; hat, \$3.95; blouse, \$9.74; skirt, \$10.50

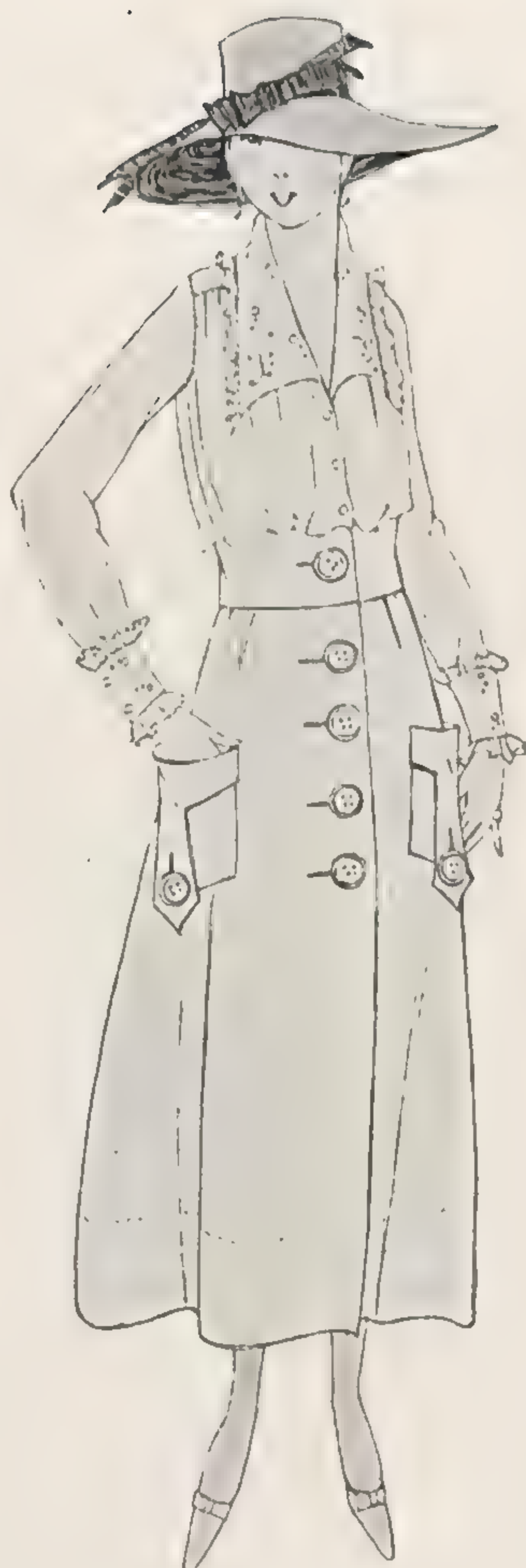


After all, there's nothing more charming than a frilly blouse,—that's why we keep right on wearing them. The skirt is of ottoman cloth,—yes, it washes—and the droopy hat is most flattering; hat, \$8.50; blouse, \$7.94; skirt, \$10.50

Full descriptions of these costumes will be found on page 128

THIS IS THE TIME OF YEAR WHEN ALL SORTS OF PLEASANT THINGS HAPPEN TO THE WORLD, AND SPORTS CLOTHES ARE AMONG THE MOST PLEASANT





It's really a blouse, though it looks startlingly like a coat and vest,—many blouses are doing that sort of thing, these days. The collar, vest, and cuffs are of linen, and the rest is of voile; \$3.95

One simply can't help looking impeccably tailored in a wool jersey coat-sweater that fits so faithfully. The correct accompaniment is a severely chic hat, all black; sweater, \$13.50; hat, \$5



A drooping hat, an embroidered blouse, and a skirt of white flannel,—good things always do travel in threes, you know; hat, \$3.95; blouse, \$5.49; skirt, \$9.75

A dotted skirt is a pleasant thought, and a voile blouse and a rough straw hat are equally agreeable to think about; hat, \$5; blouse, \$4.69; skirt, \$5.75



If one wishes to add greatly to the picturesque scenery of the surrounding country, the things to wear are a dainty blouse oforgette crêpe and a skirt of soft white sports satin, falling in graceful folds; blouse, \$10.74; skirt, \$14.50

Full descriptions of these costumes will be found on page 128

SOME WOMEN ARE SO FOND OF COUNTRY LIFE,—AND NO WONDER, WHEN THE SHOPS EXHIBIT SUCH THOROUGHLY BECOMING COUNTRY COSTUMES

Somehow, a woman just can't keep away from a dainty hand-made blouse, especially when it's all frilly and lacy. The skirt is one of those delightful khaki-kool affairs; blouse, \$9.74; skirt, \$14.50

The experienced sportswoman realizes that any sport would be the better for a mushroom hat, a blouse with colored dots, and a circular cotton gabardine skirt; hat, \$12.75; blouse, \$2; skirt, \$5



# VOGUE PATTERN SERVICE

Beneath the Summer Sun There Are Many  
Kinds of New Costumes, Each Designed  
to Accompany the Summer Sportswoman



Frock No. K3852. The dress of silk or wool jersey is always acceptable, particularly when it slips on over the head

**T**HE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, child's, smock, or lingerie pattern; \$1 for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, order from

**VOGUE PATTERN SERVICE, 443 FOURTH AVENUE, NEW YORK CITY**

Vogue patterns may be purchased at the Vogue Pattern Sales Rooms:

**NEW YORK CITY:** 443 Fourth Avenue

**NEWARK, N. J.:** L. Bamberger & Co.

**PHILADELPHIA:** Empire Building (Room 304) 13th and Walnut Streets

**BALTIMORE:** The Flower House Studio, Charles and Hamilton Streets

**PROVIDENCE:** The Gladding Dry Goods Company

**BOSTON:** 149 Tremont Street (Room 605)

**BUFFALO, NEW YORK:** Flint & Kent

**PITTSBURGH:** Joseph Horne Co., 5th and Penn Avenue

**CLEVELAND:** Halle Brothers, Euclid Avenue

**CHICAGO:** Stevens Building (Room 932), 20 N. Wabash Avenue

**ATLANTA:** The Smart Shop, Connally Building (Room 203)

**LOS ANGELES, CAL.:** Bullock's

**SAN FRANCISCO:** 233 Grant Avenue, Joseph Building

**SEATTLE:** The Griffin Specialty Shop, 1602 Second Avenue

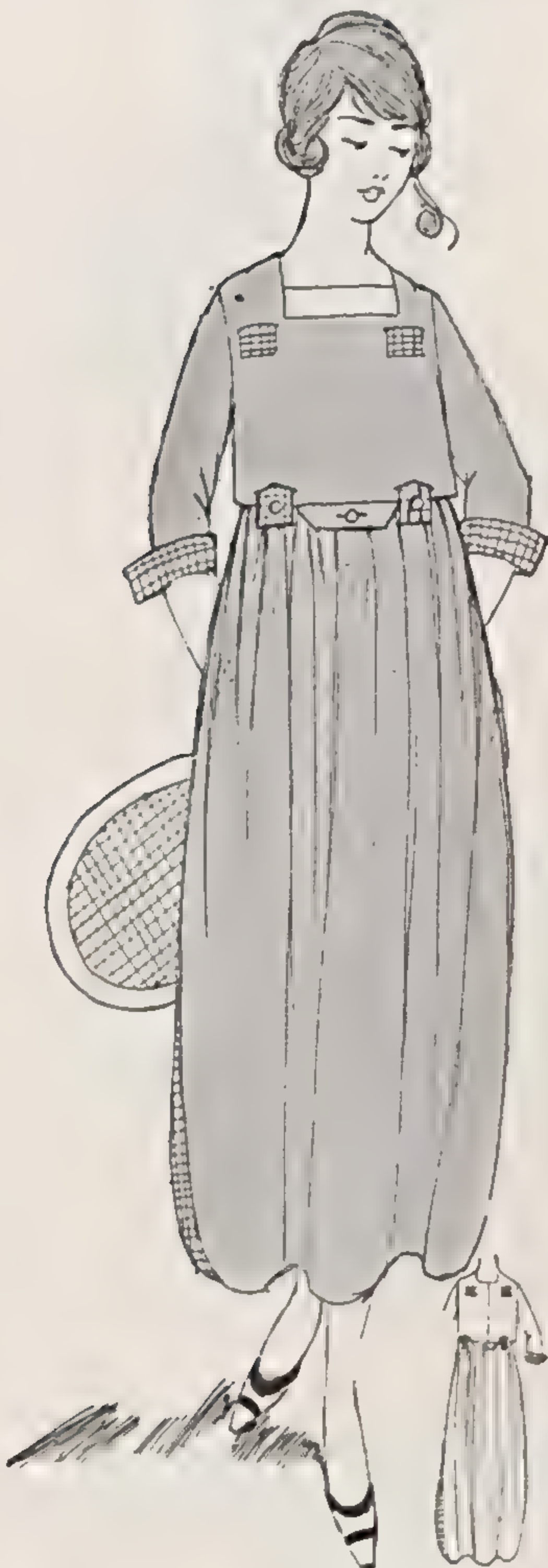
**MONTREAL, CANADA:** The Children's Shop, 15 McGill College Avenue

**LONDON, E. C., ENGLAND:** Rolls House, Brems Building



Frock No. K3850. A beach coat dress of sports silk or jersey is trimmed with the lately revived polka-dot foulard

A complete description of these patterns will be found on page 92



Waist No. K3847; Skirt No. K3848. When a tennis frock has a separate waist and skirt, they are firmly attached by buttons and button-holes



Bathing-Suit No. K3853. A bathing-suit may open at the side seam from the waist down; the apron skirt thus formed makes it a practical suit for swimming



Frock No. K3849. This one-piece frock with surplice-crossing waist is marked on the pattern for a straight or a Zouave skirt



THE SUMMER COSTUME THAT IS SIMPLE IN LINE AND UNPRETENTIOUS SAVE IN SMARTNESS INCREASES ITS POPULARITY MANIFOLD



Frock No. K3425. The two deep pockets play an important part in this one-piece dress; they are attached to the underarm sections



Waist No. K3774; Skirt No. K3775. A simple one-piece melon skirt is topped by a surplice-crossing waist, cut in kimono fashion



A complete description of these patterns will be found on page 92



Frock No. K3721. Jersey would be an excellent fabric for this one-piece frock, which may conveniently be slipped on over the head



Waist No. K3653; Skirt No. K3654. The dominant feature of this frock is the collar, which is in one with the wide straps



Waist No. K3737; Skirt No. K3738. This slip-on kimono blouse tops a skirt made in two pieces



Waist No. K3770; Skirt No. K3771. This frock is cut with the waist separate from the skirt



Frock No. K3776. This two-piece dress slips on; the fulness at the waist-line is held in by a belt



Waist No. K3735; Skirt No. K3736. The length-giving tunic is the distinctive feature here



Frock No. K3242. A one-piece frock is made with box-plaits which give the straight silhouette





THOUGH FORCED TO THE RÔLE OF UNDERSTUDIES  
TO THE SPORTS FROCK, THE SPORTS SKIRT AND  
BLOUSE DO NOT FAIL TO RIVAL THEIR PRINCIPAL



Blouse No. K3856. This strictly tailored shirt, with its soft detachable collar, is admirably suited for riding and for other sports



Blouse No. K3629. The overblouse would be charming if made of satin, the underblouse of chiffon or of organdy



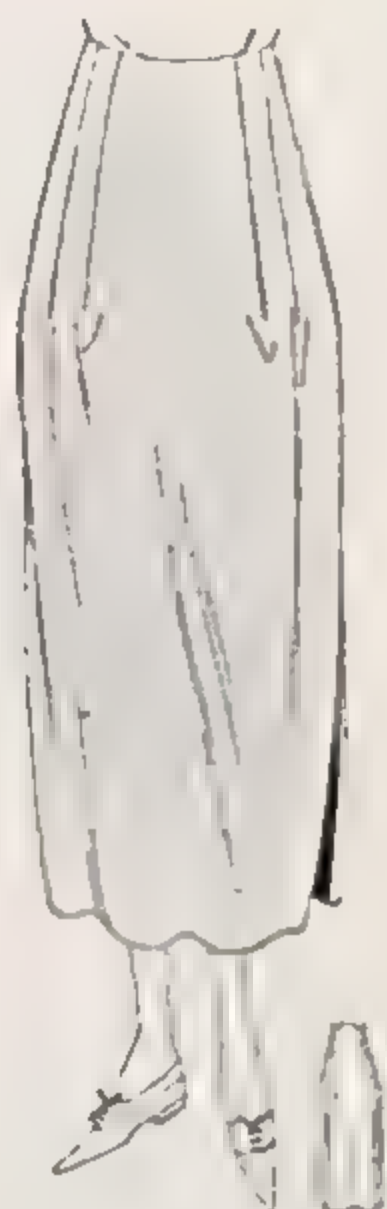
Blouse No. K3589. Hand-tucking and machine-hemstitching may both be used in a novel way to trim this blouse



Blouse No. K3833. Here the wide collar of contrasting material is cut in two pieces, terminating at the waist-line in a tiny vest



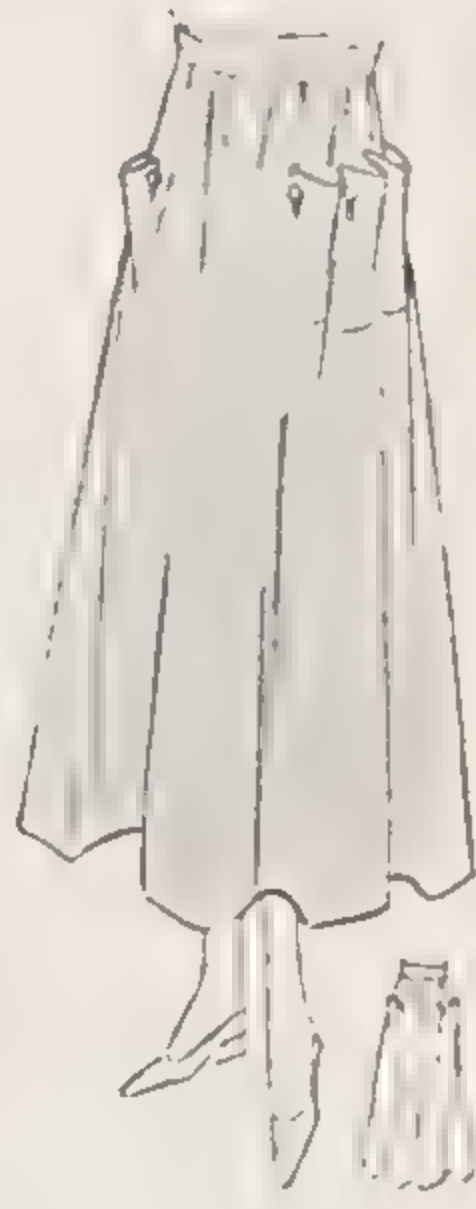
Blouse No. K3664. Handkerchief linen of contrasting colors may be used for this blouse, which opens at the center back or front



Skirt No. K3822. A two-piece version of a melon skirt, plaited



Skirt No. K3667. The yoke of this skirt is cut in one with pockets



Skirt No. K3668. Pockets and front gore are in one here



Skirt No. K3818. The wide silhouette is accented by the pocket



Blouse No. K3669. The collar, which is adjustable, is equally becoming worn either high or low; it is sketched high, in the small view



(Left) Blouse No. K3665. The fulness of plaits makes it possible for this blouse to slip on

A complete description of these patterns will be found on page 92

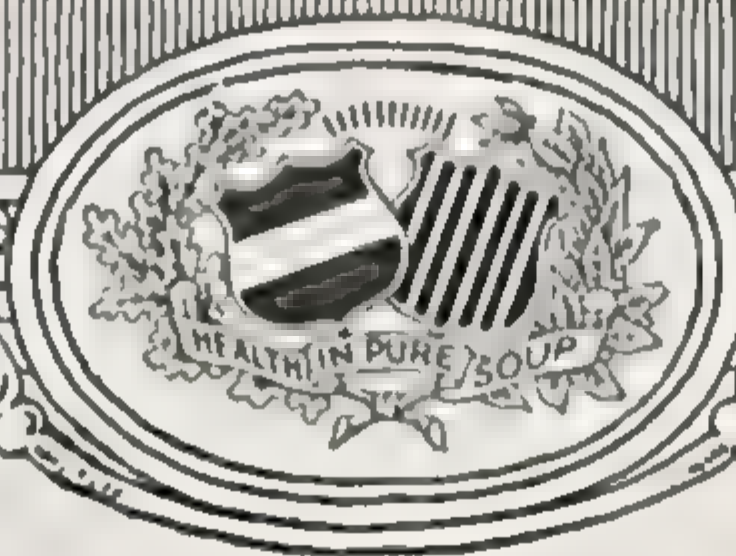


(Left) Blouse No. K3639. Foulard or jersey with bands of braid is suggested for this blouse



(Right) Blouse No. K3740. Japanese embroidery may be used here





*the soup of the epicure*



## Tomato Soup invigorated by beef!

No doubt it will surprise you to learn that one of the essential elements of the Franco-American Tomato Soup is a pure, rich, delicious *beef stock*, prepared from the choicest of fresh, lean cuts. Of what other tomato soup, homemade or otherwise, can you say as much?

The Franco-American culinary art yields not only an exquisitely perfect blend of ruddy, ripe tomatoes, fresh onions, celery, parsley, herbs and a dash of spices, but also the strength, the vigor, the tonic and appetizing properties of fine meat juices.

Here is a soup which splendidly justifies the Franco-American reputation for *exclusive* quality. It stands above and beyond all tomato soups both in the quality of its ingredients and the sheer perfection of the making. It is incomparable.

The purchaser receives more for her money. The Franco-American soups are a *downright economy* because they yield the utmost value for the money spent. And their convenience (no preparation whatever is required) is a blessed relief to every housekeeper.

*Twenty cents the can—Double size, thirty-five cents*

*Merely heat before serving*

*At the better stores*



# Franco - American Soups

Tomato  
Chicken  
Clam Chowder  
Chicken Consommé  
Beef  
Bouillon

Green Turtle Thick (45c)

Mock Turtle  
Chicken Gumbo  
Consommé  
Pea  
Julienne  
Clam Broth

Clear Green Turtle (60c)

Vegetable Thick  
Ox Tail Thick  
Clear Vegetable  
Clear Ox Tail  
Mulligatawny  
Mutton Broth

### Franco - American Broths

for invalids and children (well or sick) have received a gratifying endorsement from physicians everywhere. These broths are so pure, so uniform, so safe (sterilized) and so convenient (all ready to serve) that they offer the ideal liquid diet. Appetizing, delicious, beneficial. Beef, Chicken, Mutton. 15 cents the can. At your grocer's.

HEALTH IN PURE SOUP



**DREICER & CO.**

*Jewels*

FIFTH AVENUE at FORTY-SIXTH

— NEW YORK —

## Pearl Necklaces

THE DREICER COLLECTION OF ORIENTAL PEARLS, WHICH IS LARGE AND EMBRACES NECKLACES OF ALL SIZES AND PRICES, OFFERS A WIDE RANGE FOR SELECTION. THE GREATEST VALUE IS ASSURED.

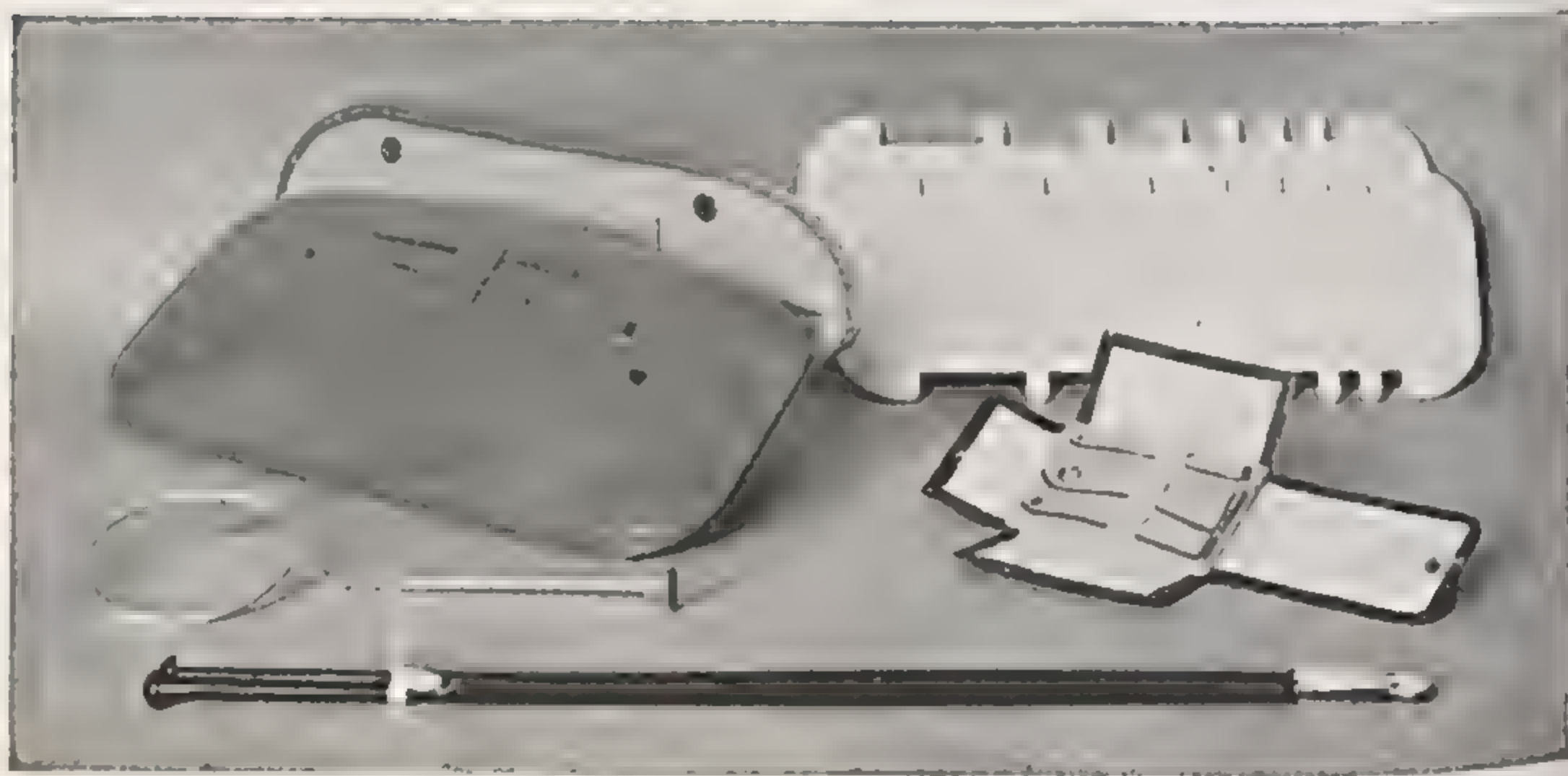
**DREICER & CO.**

*Pearls*

FIFTH AVENUE at FORTY-SIXTH

— NEW YORK —

BRANCH AT CHICAGO



For lingerie ribbons wide and narrow, the traveler needs two holders in a pink leather case; \$6.75. She may also need a separate bodkin-case with silver bodkins, \$9; knitting needles with silver safety tips, \$4.50; and a bracelet ball-holder of silver, \$2.75

## ON HER DRESSING-TABLE

THERE is one subject upon which specialists are unanimously agreed and that is on the subject of washing the face while traveling. Their advice is, "don't." When one is actually en route, whether going by land or going by water, and more especially when going by train or motor, water for washing is not to be depended on, and yet that great enemy of the complexion, dust, is plentiful.

### CLEANSING WITHOUT WATER

The traveler's object is to cleanse the skin without the use of water and to protect it from further irritation by the use of some astringent lotion. At such a time, the skin requires the use of a good cold cream, which should be rubbed into every crevice of the face and neck and gently but thoroughly removed again with clean pieces of gauze or absorbent cotton. This treatment is followed by the antiseptic healing lotion, and powder is applied last of all. This treatment will safeguard the most delicate of complexions, where the use of soap, combined with the hard water supplied on trains and at inns, would mean roughness or cracked and reddened skin.

Every want may be filled nowadays; there are preparations for cleansing every type of skin. One creamy cleanser that is greaseless is created for the skin possessed of too much natural oil; for the victim of the too dry skin, there is a cleansing oil that is most efficacious. This cleansing cream may be bought for \$1 a

bottle and the oil cleanser, also, for \$1. When choosing a preparation for cleansing and improving the skin, it is well to inspect a large variety before making the final choice. There is a trilogy of skin preparations for motorists and travelers that consists of a skin food, a cleansing cream, and a powdering cream. The maker of this series, though she does not advocate the exclusive use of cold cream, still emphasizes the necessity for avoiding the use of water on a complexion that has just been exposed to the sun and wind. This cream is used in preparation for the powder; for any powder, no matter how pure, should not be applied direct to the face. The skin food should be applied at night after carefully cleansing the face; it should be massaged gently in with the fingers. These preparations, which are of the purest, may be obtained direct from the maker. They cost \$1 for a four-ounce jar.

### ANTISEPTIC LIQUID POWDER

To follow the cleansing treatment, there is a delightful astringent, violet-scented. It may be bought for \$1.50 a bottle. It should then be followed by a lotion that is almost like a liquid powder; as it is antiseptic, it is especially suitable for a traveler; it may be bought for \$1.25.

There is another cleansing cream that is excellent for the face though it is especially compounded for the body massage which is such a relief for the stiff-

(Continued on page 90)

(Below) A compact traveling-case carries comb, brush, and mirror, and, in an inner case of rubber, soap, brushes and washcloth; case with comb, brush, and mirror; \$11.50



(Left) A small folding spoon of silver, gilded, with two bowls of two sizes, and a pink or blue enameled handle, reconciles a traveler even to a tonic; with case, \$7







# GOOD YEAR CORD TIRES



*Outside Nikko Inn—Harmon, New York*

A sharp and palpable difference is felt in the riding quality of a motor car shod with Goodyear Cord Tires, as against one lacking such equipment. Where the ordinary tire commonly shocks over obstruction, being more flexible a Goodyear Cord rather flows over, smoothing the road as it goes. Then there is an absence of labor in the car's progress otherwise not observable, due to this tire's buoyance, and a gratifying increase in gasoline mileage, from the same cause.





**Commencement  
Gown, White Em-  
broidered Net, \$25.00**

## Spring Frocks and Coats at McCutcheon's

The Gowns, Frocks, Blouses, etc., shown in our Women's Garment Department are suggestive of the chic daintiness and the successful invention which is so characteristic of the garments in those exclusive little French shops known to the initiated in Paris. The prices will be found, even in these days of high costs and rare colors, to be moderate and sensible.

**Daytime Dresses** of Taffeta, Silk, Crepe de Chine and Foulard, \$26.50 to 49.50.

**Evening Frocks** of Chiffon Taffeta in the light shades, \$32.75.

**Frocks** for morning wear of Linen, Gingham and Tissue, \$8.75 to 19.75.

**Afternoon Gowns** of Cotton Voile, embroidered Linen and Nets, \$12.95 to 29.50.

**Suits** of Taffeta Silk, \$35.00.

**Linen Suits** in White and colors, \$14.50 to 18.50.

**Capes** in a combination of Whipcord and White Serge, lined. Colors, Rose, Navy, White, and Black and White, \$19.75.

**Smart Top-coats** of Imported Tussah Silk, \$35.00.

**Utility Coats** of Tweeds, Gabardine and Wool Velour, \$26.50 to 59.50.

**Tub Skirts** of Linen, Pique, Khaki, Gingham, Gabardine and Novelty Cotton materials, \$3.95 to 21.50.

### Blouses

**Blouses** of Georgette, Crepe de Chine, hand-embroidered Linen and Tub Silks, \$5.75 to 25.00.

**Sport Blouses** and Middies, \$2.95 to 12.75.

**Sport Hats** in tailored models, \$5.00 to 12.75.

**James McCutcheon & Co.**  
Fifth Ave., 34th & 33d Sts.  
New York



*A never-failing help in time of travel is the bridge set with cards and score cards; complete, including leather case, \$5.50*

## ON HER DRESSING-TABLE

(Continued from page 88)

ness that comes with fatigue; this cream is absolutely pure and is free from glycerine, which injures certain delicate skins. This cream may be bought in half-pound jars for \$2.50.

As to the hair, it is wise to have it thoroughly treated before starting on a journey by train. The necessary tonic or salves may be applied to last four or five days; during the journey the owner must be satisfied with a massage of the scalp and careful brushing of the hair each night; by day and by night, the hair should be kept covered. Sitting in the train with the head uncovered, besides giving an ill-groomed appearance, is very injurious to the hair, for dust and soot sift in quickly. A gauze veil is not too hot and thick, and it will prevent the dust from penetrating; this scarf is draped over the hair, except on entering the dining car, when, of course, a hat is worn.

On the water, there is no such enemy as dust; it is thus possible and practical to apply a tonic at night and to give the scalp the care it would have in ordinary circumstances. The danger to be avoided at sea is that of going bareheaded too much, for too much sun, wind, and salt air are not beneficial to the hair.

When traveling by motor, one has a chance each night to attend to the hair, and it is most important to free the scalp and hair thoroughly of the dust that has accumulated; if the necessary tonics are applied at night, the hair will be dry again before starting the next morning.

### AVOIDING CONTACT WITH DIRT

In caring for the hands, the rule is very simple; it is never to discard gloves by day or by night. Extra-sized gloves, preferably of chamois, which may be washed, will keep the hands clean and thus remove the necessity of too frequent washing in hard water. The application of a cream or skin food to the hands is important when they are to be thus kept covered.

When such care is expended in every direction and specialists have provided remedies for every condition, there is no need to be travel-worn or to look tired. Care is the keynote which distinguishes a woman, whether she be at home or abroad.

While beauty specialists care for the beauty of fair travelers, other specialists endeavor to make journeying easy by condensing all its details. Everything necessary for a careful toilet is contained in the compact blue taffeta silk envelope (at the bottom of page 88) for use on the Pullman car. Into it are fitted a small brush and comb and a mirror with a folding handle; a detachable inner pocket, lined with white rubber, has various compartments into which the owner may put soap, a wash-cloth, brushes, manicure articles, cold cream,

and other necessities; this is a great convenience. The whole thing is complete and yet takes up very little room. This bag, including brush, comb, mirror, and white rubber case, costs \$11.50.

A folding spoon like the one at the bottom on page 88, may be used in a moment of emergency to measure medicine. It is of sterling silver, gilded, and has a pink or blue enamel handle; in its leather case, it costs \$7.

### THE HANDY RIBBON-CASE

A pink leather case with celluloid holders is photographed at the top of page 88. One holder is for the reserve stock of ribbons, the other holds the ribbons that are continually in use, and there are bodkins and a little velvet cushion for needles and pins in the cover of the case. Such a convenience makes it possible to keep the ribbons for the lingerie in a very compact manner. This ribbon-case may be bought for \$6.75.

If there is need for more bodkins there is a little leather case, at the right of the photograph, holding three which will supply the need; they are of sterling silver enameled in pink or blue and are so constructed that their broad ends prevent the curling of the ribbon. This set may be bought for \$9.

### SAFETY FIRST KNITTING-NEEDLES

The devotee of knitting is apt to break long hours by the feminine occupation of knitting; for her, there are needles (shown above on page 88) with a sterling silver tip protector which is gilded and finished in blue or pink enamel. A pair of needles and tips may be bought for \$4.50. For the ball of worsted or silk there is, at the left of the photograph, a narrow silver bracelet with a chain. From the chain hangs a short bar, of which the enameled end may be detached and attached again after the bar is thrust through the ball, to hold it secure. This costs \$2.75.

If time is to be passed in games of bridge, then the little blue leather box with its cards, pads, and pencil sketched at the top on this page, will be pleasant as an ever-ready companion. It may be bought for \$5.50.

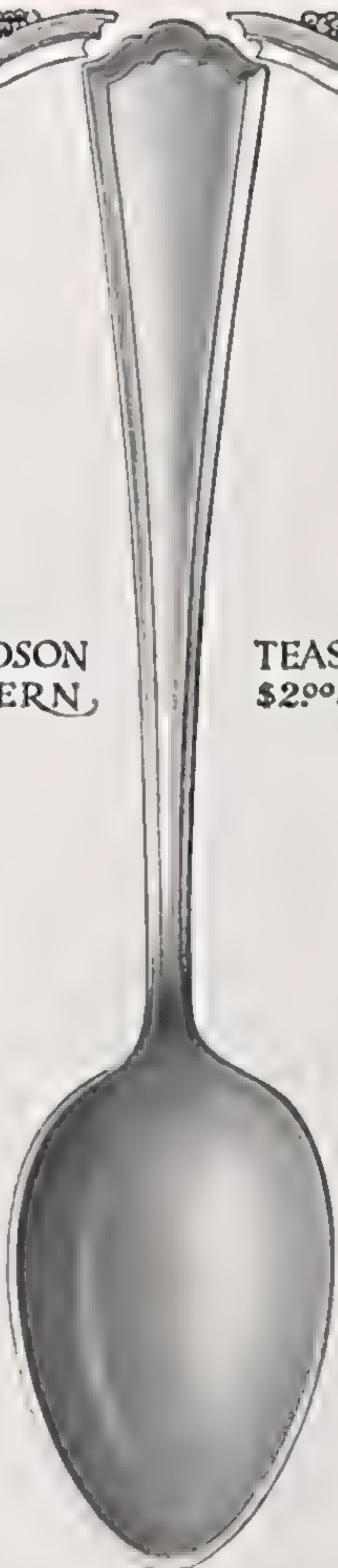
There are a number of other articles, not sketched on these pages, which are invaluable for travelers; with a hot-water-bag and a cushion each enclosed in its little silk case, with medicine case, work-box, and writing portfolio,—verily, a pilgrimage to the most remote spot on the earth would be attended with all the luxuries one would have at home.

*Note.*—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of issue of Vogue where the articles are shown.



THE HUDSON  
PATTERN

TEASPOONS  
\$2.00 SET OF 6



BEAUTY ENSHRINED  
IN QUALITIES OF LONG  
WEAR GIVE WALLACE  
PRODUCTS THEIR  
DISTINCTION



HEAVY SILVER PLATE

R. WALLACE & SONS  
MANUFACTURING COMPANY  
WALLINGFORD  
CONNECTICUT

WALLACE PLATE  
Guaranteed Without Time Limit  
SEND FOR FREE "HUDSON" BOOKLET.







# CAMMEYER

*Branch De Luxe*

*381 Fifth Avenue New York*

**Exclusive footwear for Women**



## PATTERN DESCRIPTIONS

The description for the patterns illustrated on pages 84 to 86 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

### PATTERNS ON PAGE 84

**FROCK NO. K3852.**—For the frock in medium size:  $3\frac{3}{4}$  yards of 44-inch material. The skirt is 36 inches long from the normal waist-line and measures 2 yards at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. K3850; SKIRT NO. K3851.**—For the waist in medium size:  $2\frac{3}{4}$  yards of 36- or 40-inch material;  $\frac{3}{4}$  of a yard of 36-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size:  $3\frac{3}{4}$  yards of 36- or 40-inch material. The skirt is 36 inches long from the normal waist-line and measures  $2\frac{1}{2}$  yards at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**BATHING-SUIT NO. K3853.**—For the bathing-suit in medium size: 3 yards of 40-inch material;  $1\frac{1}{2}$  yards of 40-inch contrasting material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**WAIST NO. K3847; SKIRT NO. K3848.**—For the waist in medium size:  $1\frac{3}{4}$  yards of 40-inch material; 1 yard of 27-inch contrasting material. Sizes, 16 to 18 years. Price, 50 cents. The skirt is 35 inches long from the normal waist-line and measures  $2\frac{1}{4}$  yards at the lower edge. For the skirt in medium size:  $2\frac{1}{2}$  yards of 40-inch material;  $1\frac{1}{4}$  yards of 27-inch contrasting material. Sizes, 16 to 18 years. Price, 50 cents.

**FROCK NO. K3849.**—For the frock in medium size:  $4\frac{1}{2}$  yards of 40-inch material;  $3\frac{1}{4}$  yards of 27-inch material for waist and skirt foundation;  $1\frac{1}{2}$  yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and measures  $1\frac{1}{2}$  yards at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

### PATTERNS ON PAGE 85

**FROCK NO. K3425.**—For the frock in medium size:  $5\frac{1}{4}$  yards of 36-inch material;  $\frac{3}{4}$  of a yard of 36-inch material for collar facing;  $1\frac{1}{8}$  yards of 36-inch lining. The skirt is 37 inches long and measures  $2\frac{5}{8}$  yards at lower edge. Sizes, 34 to 40 inches bust measure; \$1.

**WAIST NO. K3735; SKIRT NO. K3736.**—For the waist in medium size: 3 yards of 40-inch material;  $\frac{3}{8}$  of a yard of 36-inch material for lining;  $\frac{3}{8}$  of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $1\frac{3}{4}$  yards wide at the hem. For the skirt in medium size:  $2\frac{1}{2}$  yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. K3721.**—For the frock in medium size: 4 yards of 54-inch material or  $5\frac{1}{4}$  yards of 40-inch material;  $\frac{5}{8}$  of a yard of 27-inch material for collar and cuff facing;  $1\frac{1}{8}$  yards of 27-inch lining; 10 buttons. The skirt is 36 inches long and  $2\frac{5}{8}$  yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. K3653; SKIRT NO. K3654.**—For the waist in medium size:  $1\frac{3}{4}$  yards of 36-inch material; 1 yard of 36-inch contrasting material for collar, straps, and belt;  $1\frac{1}{8}$  yards of 27-inch lining; 2 buttons. Sizes, 16 to 18 years, 34 and 36 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $4\frac{1}{2}$  yards wide at the hem. For the skirt in medium size:  $4\frac{1}{2}$  yards of 36-inch material. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 50 cents.

**WAIST NO. K3737; SKIRT NO. K3738.**—For the waist in medium size:  $2\frac{1}{4}$  yards of 40-inch material;  $\frac{1}{4}$  of a yard for vest;  $\frac{7}{8}$  of a yard of 36-inch material for lining;  $2\frac{1}{4}$  yards of trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $2\frac{1}{4}$  yards wide at the hem. For the skirt in medium size:  $2\frac{1}{4}$  yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. K3770; SKIRT NO. K3771.**—For the waist in medium size:  $1\frac{1}{2}$  yards of 40-inch material;  $\frac{1}{2}$  yard of 36-inch material for collar;  $\frac{7}{8}$  of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $2\frac{1}{2}$  yards wide at the hem. For the skirt in medium size:  $2\frac{1}{2}$  yards of 40-inch material. Sizes, 24 to 30

inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. K3776.**—For the frock in medium size:  $4\frac{1}{4}$  yards of 40-inch material;  $\frac{1}{2}$  yard of 36-inch material for vest; 1 yard of 40-inch material for underwaist. The skirt is 36 inches long and  $2\frac{1}{2}$  yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. K3774; SKIRT NO. K3775.**—For the waist in medium size: 2 yards of 40-inch material;  $\frac{5}{8}$  of a yard of 40-inch material for collar and vest;  $\frac{7}{8}$  of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $1\frac{3}{4}$  yards wide at the hem. For the skirt in medium size:  $2\frac{7}{8}$  yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. K3242.**—For the frock in medium size:  $6\frac{7}{8}$  yards of 36-inch material;  $9\frac{1}{4}$  yards of trimming. The skirt is 37 inches long and  $3\frac{3}{4}$  yards wide. Sizes, 34 to 40 inches bust measure. Price, \$1.

### PATTERNS ON PAGE 86

**BLOUSE NO. K3856.**—For the blouse in medium size:  $2\frac{1}{8}$  yards of 36- or 40-inch material;  $\frac{1}{4}$  yard of 36- or 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. K3629.**—For the blouse in medium size:  $1\frac{5}{8}$  yards of 40-inch material for underwaist;  $1\frac{1}{8}$  yards of 40-inch material for overwaist;  $1\frac{1}{8}$  yards of 2-inch trimming,  $2\frac{3}{4}$  yards of narrow trimming,  $\frac{3}{8}$  of a yard of 40-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. K3589.**—For medium size:  $2\frac{3}{4}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. K3833.**—For the blouse in medium size:  $1\frac{3}{4}$  yards of 36- or 40-inch material,  $\frac{7}{8}$  of a yard of 36-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. K3664.**—For the blouse in medium size: 2 yards of 36-inch material;  $1\frac{1}{8}$  yards of contrasting material for the collar, cuffs, and vest;  $\frac{7}{8}$  of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**SKIRT NO. K3822.**—For the skirt in medium size:  $2\frac{5}{8}$  yards of 54-inch material. The skirt is 36 inches long and 2 yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. K3667.**—For the skirt in medium size:  $4\frac{1}{4}$  yards of 36-inch material; 13 buttons. The skirt is 36 inches long and measures  $2\frac{1}{2}$  yards at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

**SKIRT NO. K3668.**—The skirt is 36 inches long, and measures  $2\frac{1}{2}$  yards at the hem. For the skirt in medium size:  $3\frac{1}{4}$  yards of 42-inch material is required. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. K3818.**—For the skirt in medium size:  $3\frac{3}{4}$  yards of 36- or 40-inch material. The skirt is 36 inches long and  $1\frac{1}{8}$  yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**BLOUSE NO. K3669.**—For the blouse in medium size:  $2\frac{1}{4}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. K3665.**—For the blouse in medium size:  $2\frac{7}{8}$  yards of 40-inch material;  $\frac{1}{2}$  of a yard of 40-inch material for ruffles. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. K3639.**—For the blouse in medium size: 3 yards of 40-inch material;  $1\frac{1}{4}$  yards of 40-inch material for girdle, cuffs, and trimming; 32 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. K3740.**—For the blouse in medium size: 2 yards of 40-inch material;  $\frac{1}{8}$  of a yard of 40-inch material for neck band. Sizes, 34 to 40 inches bust measure. Price, 50 cents.





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## FOR THE HOSTESS

**S**OME of the outdoor breakfasts served in apple-blossom time in Old Virginia are worthy of enduring memory. No better breakfasts will ever be invented than one cooked by a certain red-turbaned mammy and served by her boy, Sam, in immaculate white coat, and by Lucy, who bore in endless procession the hot cakes, muffins, and waffles.

This breakfast was served on the broad glass-enclosed porch at Afton, Virginia, overlooking the wonderful Piedmont and Rockfish Valleys; there were undulating purple hills in the distance, and the scent of lilacs was heavy in the air. This was the menu:

Baked Newtown Pippins with Clotted Cream  
Virginia Ox Eyes  
Broiled Virginia Ham  
Mammy's Beaten Biscuits Cream Muffins  
Wild Strawberry Preserves  
Rice Waffles, Maple Syrup  
Coffee

The baked Newtown pippins were cored, and the hollow was filled with quince jelly. The clotted cream was made in true Devonshire fashion—by scalding the warm milk in the pan, putting it at the back of the range until it crinkled over the top, and then setting it in the cool milk-room until morning, when it was found as thick and yellow as any ever served along the Devon lanes.

### VIRGINIA OX EYES

The Virginia ox eyes were baked eggs. Mammy had made large rounds of buttered toast, and from other rounds of the same size she had cut the center with a sharp biscuit-cutter. The toast rings were placed over the rounds of toast, and both were spread with butter and put in a large baking pan. A fresh egg was broken into each ring, and a tablespoonful of cream was poured over it; then there was a final dusting of salt and pepper, and the whole was put in a hot oven until the white of the egg was set. The eggs thus baked were then carefully removed from the oven, decorated with a few crisp curls of bacon and a bit of parsley, and sent to the table with the broiled Virginia ham.

Mammy willingly gave her pet recipe for beaten biscuit. She mixed two tablespoonfuls of butter and lard together, rubbed this into one quart of flour and added a heaping teaspoonful of salt and sufficient milk to make a stiff dough,—about one pint of milk. She worked the dough a little and then beat it with a biscuit-beater until it blistered. This beating process took from an hour and a half to two hours. Tiny round biscuits were then cut and pricked with a fork; these were baked in a moderate oven, and the result was such flaky biscuits as only a southern mammy can make.

The cream muffins were made by beating three eggs light and adding to them one half tablespoonful of butter and a pint of sweet milk. Into this was beaten one and one half pints of sifted flour, but no salt, leaven, or anything but the ingredients in the order here given. Baked in a quick oven, they emerged golden-brown puffy muffins, to be served with sweet butter. For the rice waffles, one teacupful of very soft boiled rice was stirred into one pint of milk, together with three well-beaten eggs and a little salt. One tablespoonful of melted butter and one pint of flour completed the recipe. These waffles were well mixed and baked in very hot well-greased irons and served with the maple syrup which Virginians claim that they make just as well as their Vermont cousins. Some people would perhaps prefer the home-made strawberry preserves made from tiny wild strawberries. These muffins ended the breakfast.

### SOUTHERN RECIPES

At Upperville, where every one is up betimes to ride to hounds in the early morning, no breakfast is considered complete without the batter bread or spoon corn bread. Four eggs are beaten together with one quart of sweet milk, a little salt and one half pint of white corn meal are added, and the mixture is baked in one large buttered pudding dish or in individual cups, if one desires. Virginia hoe-cake, too, is eaten with the marmalade or preserves and is always found on a Virginia table. To make this, enough water is added to yellow corn meal to make it moist; a little salt is added, and two tablespoonfuls of this mixture are put on a hot well-greased griddle and shaped with the spoon to make a cake one half an inch thick. These cakes are browned on both sides and served hot.

"Jockeys" is the name given to a kind of corn bread which is served at the Hunt Club breakfasts at Warrenton, and at Culpeper. One half pint each of grits and corn meal are cooked together like mush and allowed to cool. Then they are mixed in a batter with either sweet milk or buttermilk, a little baking-powder and salt are added, and the batter is poured into buttered cups and baked until done. Blandome rusks are served at the after-hunt teas. These are made from an old West Virginia recipe from a manuscript cook-book, yellow with age. Six eggs are used, three quarters of a pound of sugar, one half pound of melted butter, one grated nutmeg, two quarts of flour, and one half pint of old-fashioned potato yeast. This is made into a sponge at night, covered, and set to rise. In the morning the dough is kneaded again and in the late afternoon it is taken out and made into rolls. The beaten white

(Continued on page 96)



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## FOR THE HOSTESS

(Continued from page 94)



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of an egg mixed with a little sugar is spread over the tops to glaze them, a little powdered cinnamon is dusted over each, and they are baked in a hot oven. Mammy uses a clean feather for brushing the beaten egg over the tops of the rolls.

Mammy's scalloped sweet potatoes are served with Virginia ham cooked with champagne. When these are served at a hunt club luncheon, they never fail to bring forth expressions of delight. The sweet potatoes are first boiled and then peeled and sliced. A layer of potatoes is put into a buttered pudding dish, sprinkled with brown sugar, nutmeg, and grated orange peel. The dish is filled with these layers, then a cupful of thick sweet cream is poured over all, and the dish is set in the oven until the potatoes are baked brown.

Punches have always been particularly favored at Virginia hunt breakfasts and there is scarcely a convivial old Virginian who does not recall the rime taught him by his grandfathers:—

*"A little water to make it weak,  
A little sugar to make it sweet,  
A little lemon to make it sour,  
A little whiskey to give it power."*

There is a hot rum punch that is made by stirring over the fire for a few moments one and one half pints of old rum and one half pounds of sugar. The juice of four lemons, the juice of six oranges, one wineglassful of curaçao, and one pint of hot strong Oolong tea are then added to the rum and the sugar. This is served hot, with a slice of lemon in each goblet.

At one of the great Warrenton estates, Regent Punch was always served at a hunt breakfast. The recipe given here makes sufficient punch for one hundred and twenty-five people. Two dozen quarts of champagne, one bottle of maraschino, one bottle of curaçao, one quarter bottle of Angostura bitters, three pints of Jamaica rum, and one pint of French brandy are required. One and one half pounds of loaf sugar dissolved in three quarts of strong green tea and the other ingredients are added; the champagne is left for the last. The juice of eight lemons and six oranges may be added if desired.

A splendid recipe for what is called "One, Two, Three Punch" calls for one goblet of sugar, two goblets of rum, and three goblets of water. The rinds of five lemons are grated and added to this, with plenty of ice.

There is a beverage known as "Wabash Punch," which is famous throughout Virginia. It requires six lemon rinds, cut thin, one quart of lemon juice, two pounds of sugar dissolved in the juice, and three gallons of green tea. This is well mixed, and to it is added one gal-

lon of old whiskey or brandy, one quart of rum, one jug of curaçao, one gallon of sweet Catawba wine, and six quarts of champagne.

The most popular drink at the famous Commonwealth Club used to be "Old Mountain," which consisted of straight whiskey, with Apollinaris or Londonderry water; the rule for it follows. The whiskey was measured individually in small glasses, which were then filled to the brim with either one of the bottled waters mentioned. The mixture was then poured from a slight elevation into a thin goblet containing one egg-shaped lump of ice and served promptly.

The following are among the delectable breakfasts for which Virginia is noted:

- Preserved Crab Apples and Cream
- Corn Meal Mush
- Fried Sweetbreads with Virginia Ham
- Potato Omelet
- Beaten Biscuits
- Popovers
- Spider Corn Cake
- Waffles with Strained Honey
- Cottage Cheese
- Coffee
- Chilled Orange Juice
- Grits with Cream
- Buttered Eggs, Virginia Style
- Broiled Virginia Ham, Broiled Tomatoes
- with Cream Gravy
- Corn Muffins
- Buckwheat Cakes
- Rice Griddle Cakes
- Wild Raspberry Jam
- Coffee
- Diced Pineapple in Grapefruit
- Molded Oatmeal with Cream
- Poached Eggs Benedict
- Broiled Chicken with Wild Grape Jelly
- Baked Potatoes
- Parker House Rolls
- Batter Bread
- Corn Dodgers
- Fried Hominy with Maple Syrup
- Coffee

While the foregoing menus are quite the proper thing for the southern breakfast, which is sometimes served at noon, after a continental breakfast in the bedrooms, the following is a typical menu for a real hunt breakfast, after a spring meet at almost any of the Virginia or West Virginia hunt clubs. The members have their tea or coffee and toast at home from six to half past, then ride over to the meet where the stirrup-cup is handed around as they await the signal to be off at seven, while the dew is still on the grass. Returning after a long run, every one is ravenous and the hunt breakfast is the jolliest and most informal affair imaginable. Of course, there are cocktails, straight whiskey, highballs, or whiskey and soda, but never mint juleps, strange as it may seem.



A cocktail shaker of hammered Sheffield plate was conveniently given a spout; \$15. A Sheffield plate ladle is to be used with a punch-bowl which is a reproduction of the Waterford glass; ladle, \$4; bowl, \$25



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## WHAT THEY READ

EVERY normal man has the homing instinct, and most writers sooner or later confess it in their works. Even Theodore Dreiser, whose novels imply that he never knew a home of his own or the inside of any other man's, recently exhibited a strong homing instinct in a volume of more than five hundred royal octavo pages, his habitual measure, recounting his return to the scenes of his childhood in the middle west. Everybody nowadays, whether new or old to letters, seems to have been born and bred in the middle west, and good Mr. Howells, at eighty years, has just shown us once more how strong in him is this homing instinct. Those who think Shakespeare really wrote the plays ascribed by others to Bacon believe that the homing instinct of one who knew and loved Warwickshire and did not love its greatest rural "squire," is sufficiently shown in several of the plays to establish the man from Stratford as their author. Nothing tempts a popular author more than the region of his birth, yet nothing is more dangerous than the attempt of a second- or third-rate author to write fictionally about the home of his childhood. Such a man might make an entertaining book of reminiscence upon such a subject, if he could persuade himself to set down the unvarnished truth, but the habit of underscoring and overcoloring, which besets the lesser novelists, will almost certainly spoil his effects when he comes to deal fictionally with the persons and scenes of his youth. Mr. Dreiser, whose conspicuous weakness is not amiability, managed to make himself pleasant enough in his reminiscences of boyhood, so that he may easily return to Indiana without danger of being mobbed by an indignant public. Mr. Rupert Hughes, however, has dared to attempt fictional sketches of his old home, and when he next returns, all Keokuk will rise up to call him cursed. He is probably of a far more amiable temper than Mr. Dreiser, but he could not resist the temptation to caricature the region of his birth. Whistler remembered the city of Lowell with indifference and Lowell has turned the other cheek by making the house that was his birthplace a memorial, though it has just named a street not to Whistler but to a native cardinal. Keokuk will not thus honor Mr. Hughes, though he had manifestly the best intentions in the world when he put his old neighbors into fiction.

IN A LITTLE TOWN, by RUPERT HUGHES, is an attempt by a popular novelist to take himself and his puppets out of his favorite scenes, those of the mingled luxury and squalor of New York, and depict country life as he knew it in boyhood out in Keokuk, Iowa. Mr. Hughes's preface, which he calls "foreword," is by far the best piece of writing in the whole volume, perhaps the best piece of writing that he ever gave to the public, for it shows him simple in expression, sincere of intent, sound in social philosophy, and sufficiently modest in the

face of his undertaking. Mr. Hughes, who has written much about a New York that never was on land or sea, exhibits his homing instinct in this set of fictional village stories, or perhaps one should rather say, sketches. On the whole this volume is far more creditable to the author's sense of human truth than the glittering tales of New York with which he entertains the uncritical, but he has served too long an apprenticeship to his old job to do the new one with the highest success. No doubt men and women in and about Keokuk, Iowa, looked and acted somewhat as Mr. Hughes shows us his fictional folk looking and acting, but almost everywhere one feels the touch of caricature, and conscious or unconscious exaggeration. As also in his longer fiction set against the background of New York, Mr. Hughes commits an epigram at regular intervals, an epigram that resembles those disappointing fire-crackers of long-gone Fourth-of-July's, contemptuously called "wizzers" because they went off not with a bang but with a sneeze. Mr. Hughes sneezes at intervals straight through the three hundred and eighty-three pages of this book until one thinks of him as having a literary influenza. (New York: Harper Brothers; \$1.35.)

IN THE WILDERNESS, by ROBERT HICHENS, is a very long novel, a very large one, and although it lacks a good deal of being a great novel, it is likely to be accepted as by far his most serious undertaking in fiction. Three characters hold the stage much of the time in this domestic drama, two women of opposite temperaments, and the man, who is for a time the victim of each, because he has not quite sufficient force to meet that which makes the two perilous to his nature. One of these women, primarily the mother rather than the lover of men, and in early womanhood almost ready to embrace celibacy and the religious life, becomes his wife; the other, a systematic huntress of men, becomes his mistress, when his wife has cast him off, and drags him rapidly toward utter perdition. The dénouement comes from the wife's waking off her husband, and from the other woman's natural longing for new adventure. Mr. Hichens tells his story with absolute delicacy of phrase, and with essentially moral intent which, however, he does not permit to spoil the dramatic unfolding of plot and character. The scenes are set against the background, now of Greece, now of Constantinople, now of England, with a fleeting bit of Italy as the scene shifts. Besides the triangular drama there is a vast deal of subordinate interest, which, however, the author never permits to usurp first place, though some readers may think his wealth of detail clogs the narrative. The actual scenery of Greece, of Constantinople, and of an English cathedral town is done with a loving realism that reaches the reader, though the Turkish landscapes

(Continued on page 100)





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## WHAT THEY READ

(Continued from page 98)

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and the Turkish atmosphere will lack something for those who know Loti's "Disenchanted Women." Some of the best work in the book is concerned with the divorce trial, and with the scenes in London at the gymnasium of a physical trainer for men and boys. The touch of occultism need not offend even if it fails to convince. Of the two women, the huntress of men, for the most part disappointingly tame in the chase, seems, on the whole the more probable character, though there is an arguable probability in the mother who proves to be something less than a wife, the woman who has never made herself fully one with the man who loves her devotedly, whom she loves, but with something less than the love of women fully convinced that marriage should be a mystical union of body and soul. It must vex Mr. Hichens that his proof-readers persistently spell the Sweet Waters of Asia without initial capitals in the first two members of the name, and that they let pass, or possibly perpetrated, one startling grammatical error. The author has achieved a triumph in giving us one of the best boys in recent fiction, a boy not unworthy to be seated alongside the immortal Crossjay of "The Egoist." (New York: Frederick A. Stokes Company; \$1.50 net.)

**THE WAY OF THE WIND**, by EUGENIA BROOKS FROTHINGHAM, is a story of contrasted temperaments such as Henry James taught Boston ladies to attempt, and such as the present author attempted with rather conspicuous success in her book called "Her Roman Lover." This time the contrast is between a human icicle of approved Puritan blood and breeding, and her half-alien half-brother, the son of a lovely but irresponsible southern mother. Miss Frothingham, who has dwelt all her life amid the social Arctic of her native Boston, ought to know its absolute human zero, but really the elder sister in this tale seems to sink below the hypothetical two hundred and seventy-three degrees minus; she makes her normal frosty sisters of uncharity, whose faces adorn the best society of Boston, seem by contrast almost tropical. Miss Frothingham has done the irresponsible brother in a fashion to interest the reader, and none shall learn from this review whether the threatened tragedy of his existence really ensues. The mothering Janet is a real person, and her efforts to understand the masculine point of view stamp her as a true woman according to the Boston standard. The lover who vainly pursues her is well enough as a walking gentleman. As usual with books by ladies of the best circles in Boston, the characters in this story nearly all have distinguished and euphonious personal names, such as Miss Chillingworth, the human icicle, who really ought to have been Frances rather than Fanny, Janet Eversly, and Gerald Stanton. Names like these are supposed to help a new novel to the best center-tables in Boston, yet Mudge is a name of some significance in that town, and think of Higginson! (Boston and New York: Houghton Mifflin Company; \$1.40 net.)

**THE STREET OF THE BLANK WALL**, by JEROME K. JEROME, contains six stories, brought together in this volume apparently for the purpose of showing the author's versatility. "Malvina of Brittany" is by far the longest, and most readers will think it the least interesting. The story that gives title to the volume is an ingenious narrative of crime and mystery, while "His Evening Out" is an entertaining farce concerned with the member of Parliament who fell in love with his cook. "The Lesson" is occult; "Sylvia of the Letters" is romantic, and "The Fawn Gloves" is a pathetic little tragedy by implication,

and an admirable illustration of how cruel may be mere masculine stupidity. Although this story is the shortest in the book, it has some claims to be the best, just because of the poignant pathos with which it is laden. (New York: Dodd, Mead and Company; \$1.35 net.)

**EAST O' THE SUN AND WEST O' THE MOON AND OTHER NORSE FAIRY TALES**, by G. W. DASENT, includes selected folk tales from the translations made by a famous folklorist in the middle of the last century. Sir George Dasent's work of this kind was done with a conscientious thoroughness, and in a style of rare simplicity and charm. Many of the Norse folk tales in his original collection are of a sort to terrify rather than delight the nursery, but those given in this volume, one in the Fairy Tale Library, have been mercifully selected. They are of varying length, some of them scarce above a page, and they are of varying character, though few are without the characteristic humor of the north. Boots is the hero of several, a droll resourceful person likely to delight the young of humorous mind. John D. Batten's illustrations are singularly sympathetic with the text. (New York: G. P. Putnam's Sons; \$1.25 net.)

### FROM THE NEW POETS

**LIFE SINGS A SONG: POEMS**, by SAMUEL HOFFENSTEIN, puts into one hundred pages, the verse of a poet who takes his calling seriously, and who says many beautiful things in a beautiful fashion. Mr. Hoffenstein's poems in very short lines find a vehicle unsuited to his fine spirit, and besides the memory of the buffoon, John Skelton, is associated with that form of verse. Although the poet often falls short of putting his best self into happy phrase, he is never base, and he rarely lowers his aim. His feeling for the loveliness of moonlight, for the starry skies, for the winy richness of October, for clean love, and for aspiration to the infinite and to perfection are the things that sound of interest in his verse. He might have refilled some of these poems, he might wisely have omitted some, but this unpretentious volume has more of pure poetic gold than many a recent poet's offering of thrice the size. All who love poetry will hope that Mr. Hoffenstein may find time to write less, and thus to come royally into his very own. He will understand by this that at least one reviewer expects of him even better things than the best of this unusual volume. How lovely are these lines:

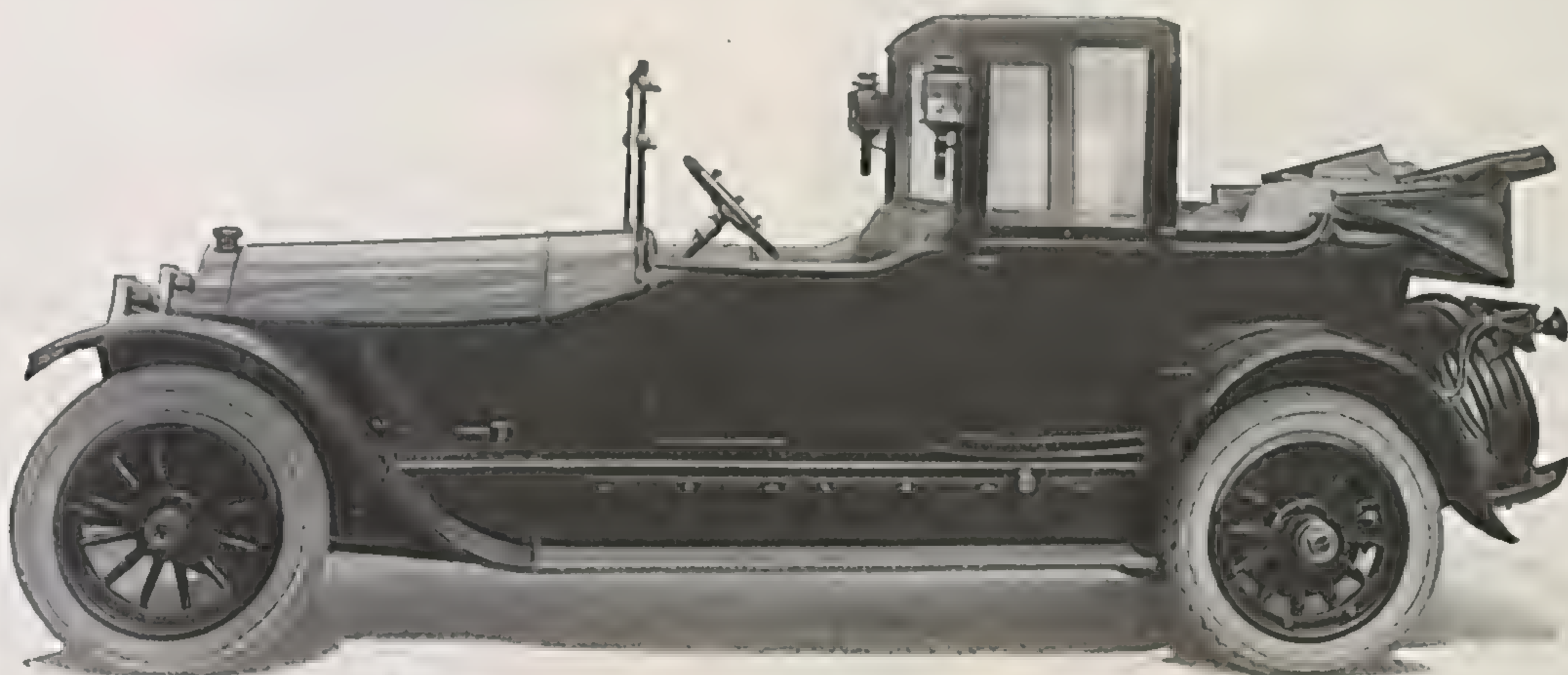
*Oh! quiet Night, so much of peace  
Is in thy darkling earth and sky,  
That I could wish that I might cease  
And keep this moment ever nigh—  
A breathless, stark Eternity  
Holding a moment's mood for me.*

(New York: Wilmarth Publishing Company; \$1 net.)

**THE NEW POETRY, AN ANTHOLOGY**, edited by HARRIET MONROE and ALICE CORBIN HENDERSON, puts into four hundred closely printed pages examples from one hundred writers, not one of whose work antedates the year 1900. The two anthologists, to call them by the inappropriate ancient classical name that they themselves imply in their subtitle, give us a judicious introduction which does not announce that the new poets have superseded in matter and manner all their predecessors. In this collection are included Rupert Brooke, Walter de la Mere, Hermann Hagedorn, John Masefield, Edward Arlington Robinson, and several others who are new merely because they belong to the

(Continued on page 102)





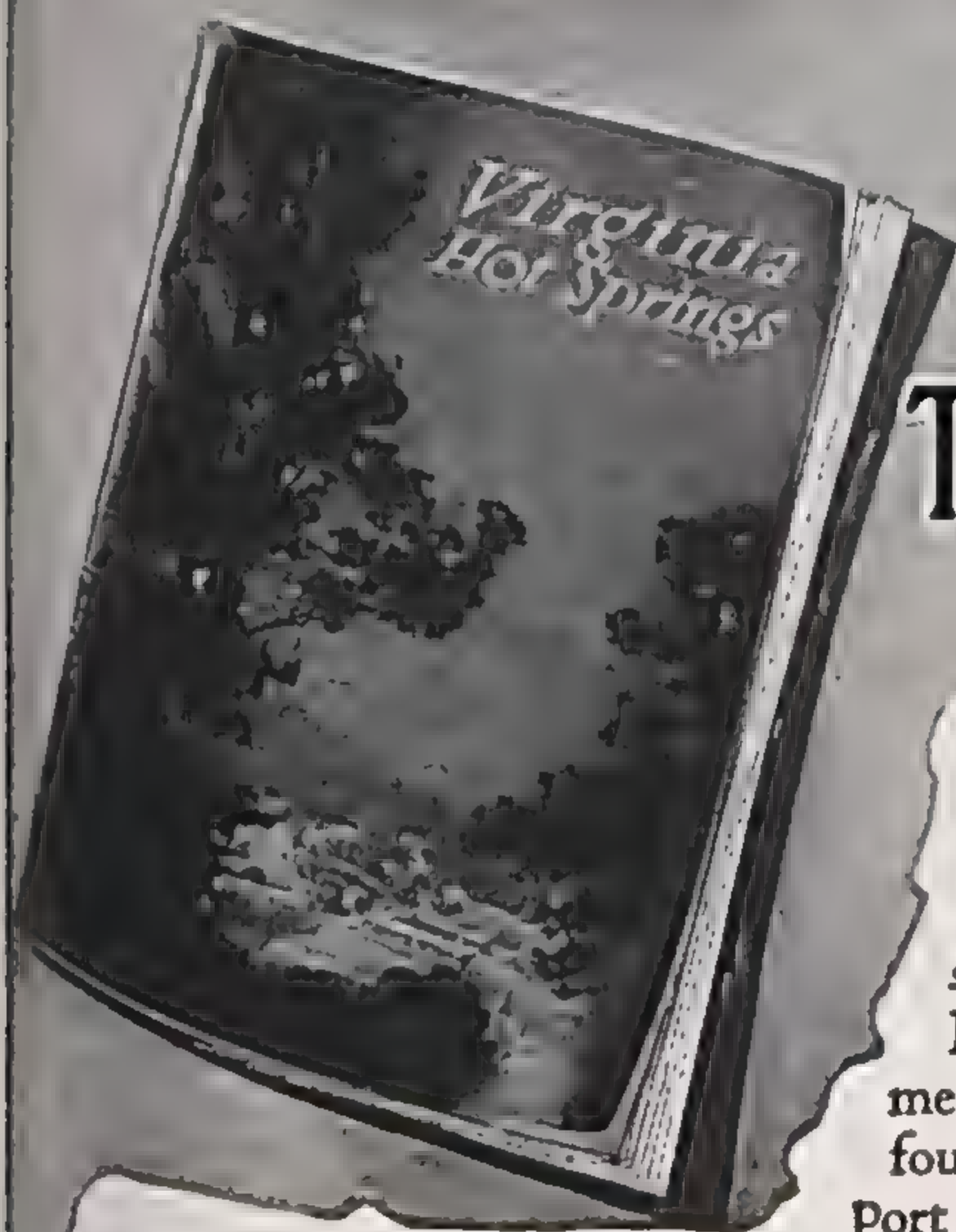
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## WHAT THEY READ

(Continued from page 100)

present century and have original inspiration. A good many of the others are distinguished for eccentricity, rather than for aught else, though hardly one is without a claim to poetic skill. A few of these poets have a special joy in evil sights, the result either of perverted taste, or the instinct to attract attention by mere shock. Others are filigree workers, minor poets of choice, but justified, as many minor poets have not been, because they are makers of really beautiful things. A supreme lacemaker is better than a tasteless architect, but the greatest lacemaker must not set his work beside that of him that dreams cathedrals, and embodies his dreams in glorified stone. If one is twenty years old, he may over-rate much by the verse in this collection, but if thirty years older, may make the mistake of missing its best significance. Meanwhile, intimate songs of passion by maiden ladies of mature years and ro-tund figure appeal to the risibilities rather than to aught else, and the poet who tries to be as eccentric as he can has only himself to thank if a ribald world declines to take him seriously. (New York: The Macmillan Company; \$1.75 net.)

**THE ROAD TO CASTALY AND LATER POEMS**, by ALICE BROWN, brings together much of the author's work in verse for the past quarter century and serves to illustrate for those who are reading the best current American poetry, the difference between the poets of to-day and those of the last century in its closing decade. A good deal of what appears here is of the "later poems," but most of it belongs in style and spirit to the earlier period. It has been the besetting weakness of many artists to essay some other than their natural and accustomed medium. Alice Brown is a rarely penetrating and subtle depicter of New England life in short stories and is somewhat less distinguished in the art of longer fiction. When she writes verse, she brings to it mainly her strong feeling for beautiful things in nature, her sense of their spiritual significance, and her mastery of a choice English diction. These things used to be thought sufficient equipment for a minor American poet, but to-day they can hardly enable one to write acceptable verse for readers abreast of the times. There are charming things in this volume, and there is nothing in it so cheap and tawdry as the mannered stuff poured forth in gushing streams by the worst poetasters of the modern school, but one looks in vain for the genuine beauties of the newer lyricism and the keen significance of the poetry written by four or five men and women in America who are striving to put the modern spirit into their verse. (New York: The Macmillan Company; \$1.50 net.)

**MERLIN, A POEM**, by EDWIN ARLINGTON ROBINSON, will surprise his admirers, for he is about the last man that one would have expected to find the Arthurian legends attractive for an adventure in verse. Here we have a poem of one hundred and sixty-six pages, with seventeen lines each, divided into eight cantos, in sum nearly four thousand lines, mainly of Mr. Robinson's accustomed pedestrian blank verse. The poem is hardly a challenge to the dead Tennyson, for while Mr. Robinson's somewhat acid humor, much of the time exhibited with striking effect in this work, has a remote resemblance to that more sparingly used by the late Laureate, the American poet makes no attempt to approach the lyric sweetness so constant in the "Idyls of the King," persistently uses that almost conversational diction that distinguishes much of his verse, and only here and there permits the sentiment to flow in singing lines. Now and

then, indeed, a line seems to echo with the diction and the movement, the touch of haunting loneliness, and sense of vast and empty spaces so frequent in Tennyson, as—

*"In such lost coombs and hollows of the world  
As you have never entered."*

As for the matter of the poem, it deals with Merlin's return, the King's lonely desolation after the discovery of the Queen's unfaith, Vivien's attitude toward the magician whom she had enchanted, the impending doom of Arthur and the civilization he had built up. Dagonet, the fool, appears here in his true colors, as the loyal and courageous wise man masking his wisdom and loyalty beneath the folly of the jester. Mr. Robinson's attempt is one of unusual interest, and it will appeal to readers other than his accustomed audience, for it has few of those puzzling lines with which he likes to put his readers to the test. (New York: The Macmillan Company; \$1.25 net.)

### THE CRITIC OF BUSINESS AND THE CRITIC OF ART

**SUCCEEDING WITH WHAT YOU HAVE**, by CHARLES M. SCHWAB, sets forth alluring Carlyle's doctrine of "work" in a new and entertaining form. Mr. Schwab does not set out to tell us how to be good, spiritually minded or mentally cultivated, elegant in manners and deportment, well dressed, or in any outward and specious fashion distinguished. He merely preaches the gospel of work, and believes that all good things will be added unto him that accepts this evangel. In other words, Mr. Schwab is the Billy Sunday of big business. There is the ring of sincerity in Mr. Schwab's little essay. The heart of his contention is that every man from the big boss down to the water boy, should give to his job, not a jealously metered service as to effort, hours, or pay, but should do his best by his work in the belief that the employer will fairly share the resultant larger product with those who help create it. Mr. Schwab says that his vast army of employees, whatever their grade, do just about what he here recommends, and that he in turn gives what the shops call "good value" to every faithful worker. He thinks his plan, if generally applied, would put capital and labor at peace. Mr. Schwab shows by some delightful anecdotes in his essay that he has a sense of humor, but it seems to desert him when he becomes absorbed in his gospel of work. For example, it is a little ridiculous that most members of the labor unions have exactly the opposite theory of work from his, that they urge the shortest possible working day at the highest wages to be exacted by their union, and discountenance most of Mr. Schwab's incitements to increased output from the double belief that an increased output by the individual worker means less work in the aggregate for all concerned, a false political economy, and that no employer divides fairly with those who enrich him by faithful, self-forgetting service. Mr. Schwab is one brilliant and successful master worker against some millions of mostly undistinguished wage-earners, but he ought to see how humorous the situation that his gospel should be thus contemptuously rejected in spite of the living illustration of its efficacy displayed at Bethlehem. Again Mr. Schwab's sense of humor is surely asleep when he assumes that his millions and those of the few near the top in his business are all really earned by the possessors, when many thinkers believe that much of what Mr. Schwab and his associates have is a free gift of the American people through the protective tariff. (Continued on page 104)

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## WHAT THEY READ

(Continued from page 102)

and the concession of control over some of the richest natural opportunities of this country. In closing this evangel of work, Mr. Schwab modestly suggests that the American aristocracy of the future is to be made up of persons like himself who have worked without ceasing and won material success. One catches an illuminating glimpse of the manners to be expected of this American aristocracy, titled or untitled, in the naive story of the author's interview with the late Emperor of Austria. Old Francis Joseph modestly asked the great ironmaster what he could possibly learn by looking over the purty industries of the Dual Monarchy, and Mr. Schwab tactfully replied that he could at least learn what to avoid. Nice American ironmasters do not courtesy to great kings. (New York: The Century Company; 50 cents net.)

## A SECOND BOOK OF OPERAS:

THEIR HISTORIES, THEIR PLOTS, AND THEIR MUSIC, by HENRY EDWARD KREHBIEL, has not followed very close upon the same highly capable critic's first book on the same subject. This time much of Mr. Krehbiel's book is occupied with a critical discussion of operas founded upon biblical subjects. Six chapters deal with the general subject and with particular biblical operas. Then Mr. Krehbiel turns to other things, with a seventh chapter on the opera of Lakmé. After that he comes to the Italians, and writes delightfully of Pagliacci, Cavalleria Rusticana, Iris, and some contemporary work by the men who were influenced by Mascagni's initial success. Madame Butterfly has a chapter in which a good many things are said about a good many persons. The Germans and Poles then have their innings, and later we have a discussion of Giordano's Madame Sans-Gêne, followed by that of two operas of Wolf-Ferrari. Mr. Krehbiel, who has been writing about music for more than forty years, still writes with freshness, humor, and vigor, not in the least after the fashion of the tired and disillusioned veteran, though with the not unpleasant sub-acid flavor that is almost inevitable when a man has known the tinsel of the stage for more than a generation. Portraits of composers in pot hats, and of others with the huge mustaches of the bersagliere do not add to the charm of this volume, but then we have also the darkly bright face of David Belasco, the fine and simple heads of the elders, and we are spared the fat insolence of Oscar Wilde. (New York: The Macmillan Company; \$2 net.)

## A JUDICIAL VIEW OF THE WAR

THE GREAT WAR, by GEORGE H. ALLEN, of The History Department, University of Pennsylvania, HENRY C. WHITEHEAD, Captain in the U. S. Army, and ADMIRAL F. E. CHADWICK, U. S. N., with an introduction by EX-PRESIDENT TAFT, is the most serious attempt yet made by an American publisher to present the causes and course of this vast contest. As projected, the work is to extend to five huge royal octavo volumes with maps, illustrations, documented appendix, chronology, and index. Volumes

one and two respectively embody a discussion of motives and causes and the "mobilization of the moral and physical forces." It is axiomatic, of course, that the history of this war can not now be written in anything near its final form, and that even so serious an attempt as this by sincere experts to present a non-partizan view of the causes that led to the conflict, and approximately to enable the reader prejudiced or unprejudiced, to place blame where it deserves to lie, will perhaps not be held entirely successful by either men of to-day or future generations. Such an attempt, however, was to have been expected, and the tone of Professor Allen, especially in his elaborate discussion of the incidents following the assassinations at Sarajevo, is in the highest degree judicial. King Albert of Belgium significantly salutes the reader from the frontispiece to the second volume, but the tale of the woes of Belgium is not recounted in this volume, for the history is only brought down to the general mobilization of armies in the warring states. This discussion of the vast preparations for the struggle is given at length and with minutiae, but without tedium. The appendix gives documents illustrative of the text. The two volumes have about two hundred and fifty illustrations, consisting of maps, plans, portraits, pictures of buildings, places, street scenes, and the like, hardly one without its value and interest in relation to the text. As to the colored portraits of the more important personages, they have little merit, and merely serve to give a touch of cheapness to an otherwise tasteful and serious historical undertaking. The work as thus far published is one of high credit to both authors and publishers. (Philadelphia: George Barrie's Sons; \$5 per volume, net.)

## FOR YOUR DOG AND MINE

DISEASES OF THE DOG, AND AIDS TO TREATMENT AND MANAGEMENT, by FRANK TOWNSEND BARTON, who has a good many more letters after his surname than before, and is author of a dozen books on kindred topics, tells the amateur in about two hundred and fifty pages how to care for canine pets, but simplifies the text from time to time with the familiar and sententious nursery advice, "Call a physician." It appears from this truly useful and even entertaining volume that not only every dog has his day but also for each particular day his possible disease. "Throw physic to the dogs," says Shakespeare, but Mr. Barton recommends a different mode of administration, in fact, several, none of which need be specified here. After reading Mr. Barton's book one understands the significance of such phrases as "sick as a dog," "dog tired," and even "dog on it." Luckily dogs can not quite read, else they might find this volume a perilous incitement to a morbid imagination. Over-sympathetic dog owners are hereby warned against too earnest a study of canine symptoms. To more judicious friends of the friend of man, this book will be of the utmost practical value. (New York: The Macmillan Company; \$1.50 net.)



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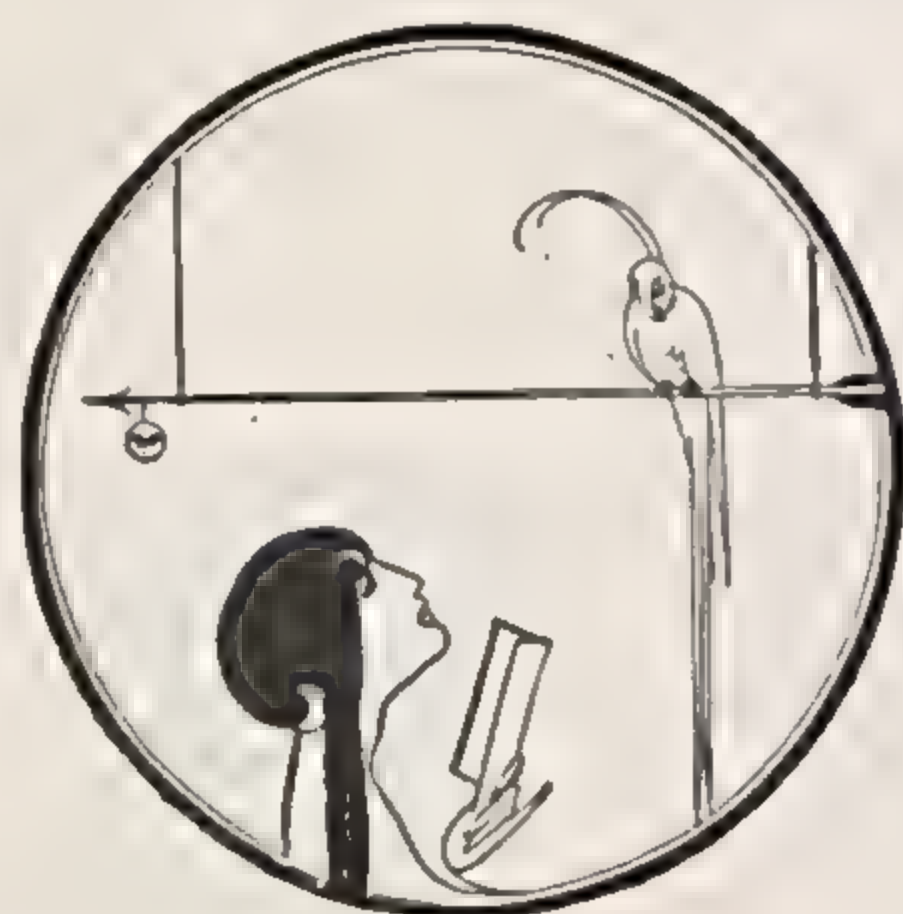
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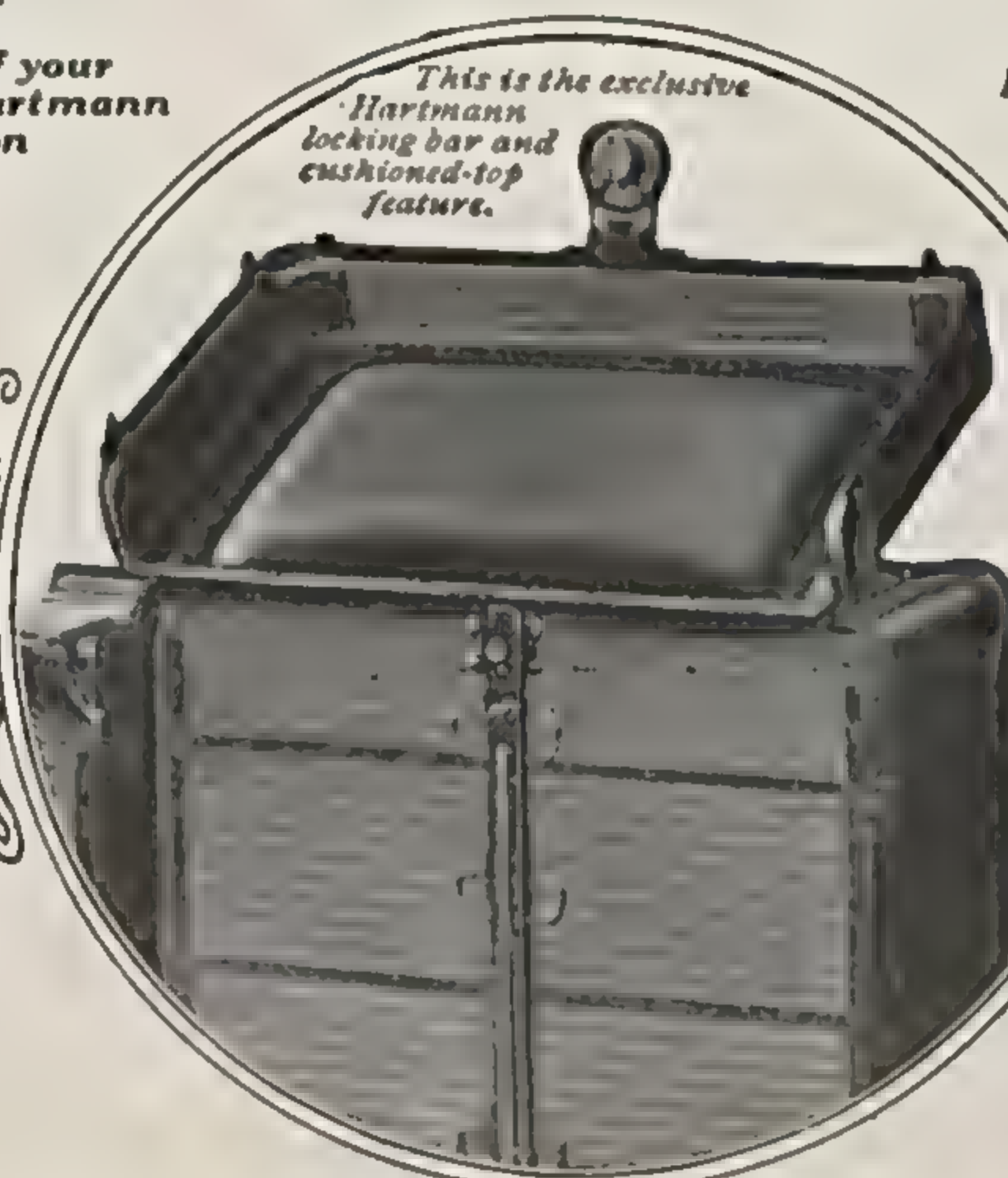
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## SEEN in the SHOPS

(Continued from page 81)

effective against the white Georgette crêpe. The gown is equally pretty in beige or in dark-toned Georgette crêpe.

When organdy makes its appearance in the crisp frilly fashion in which it is seen in the blouse at the upper left on page 81, it is particularly attractive for summer wear. This blouse is entirely untrimmed and has merely an effective tucking on either side of the double-breasted front and a frilled collar and frilled cuffs. It may be had in the shade of bisque much worn at present, in flesh-color, or in white.

White handkerchief linen with broad and narrow stripes of pink, green, blue, or lavender is the material of the blouse at the upper right on page 81, it has a pretty double collar of white handkerchief linen edged with the colored stripe. A tie of white linen is run through

slits at the base of this collar. The deep cuffs are of white linen piped with color.

A simple tucked white voile blouse, in the middle of page 81, owes its distinction to its groups of tucks, which give a tailored air. Large white pearl buttons fasten it in front, and white crochet buttons finish the turned-back cuffs. The

quality of the voile is excellent, and the excellent workmanship distinguishes this blouse among a number of inexpensive models.

The batiste nightgown, shown below on this page, is unusual, because, now that imported models are becoming scarcer and scarcer, it is rare to obtain so fine a piece of French work. The slip of wash satin, shown at the left below, is especially satisfactory in that it is a firm enough foundation for a dress. The satin is of exceptional quality and not transparent.



*Flesh-colored crêpe de Chine, silver lace, and flesh-colored shirred net form a camisole; \$1.90*



*This slip of flesh-colored wash satin is trimmed in double festoons of hemstitching; \$7.75*



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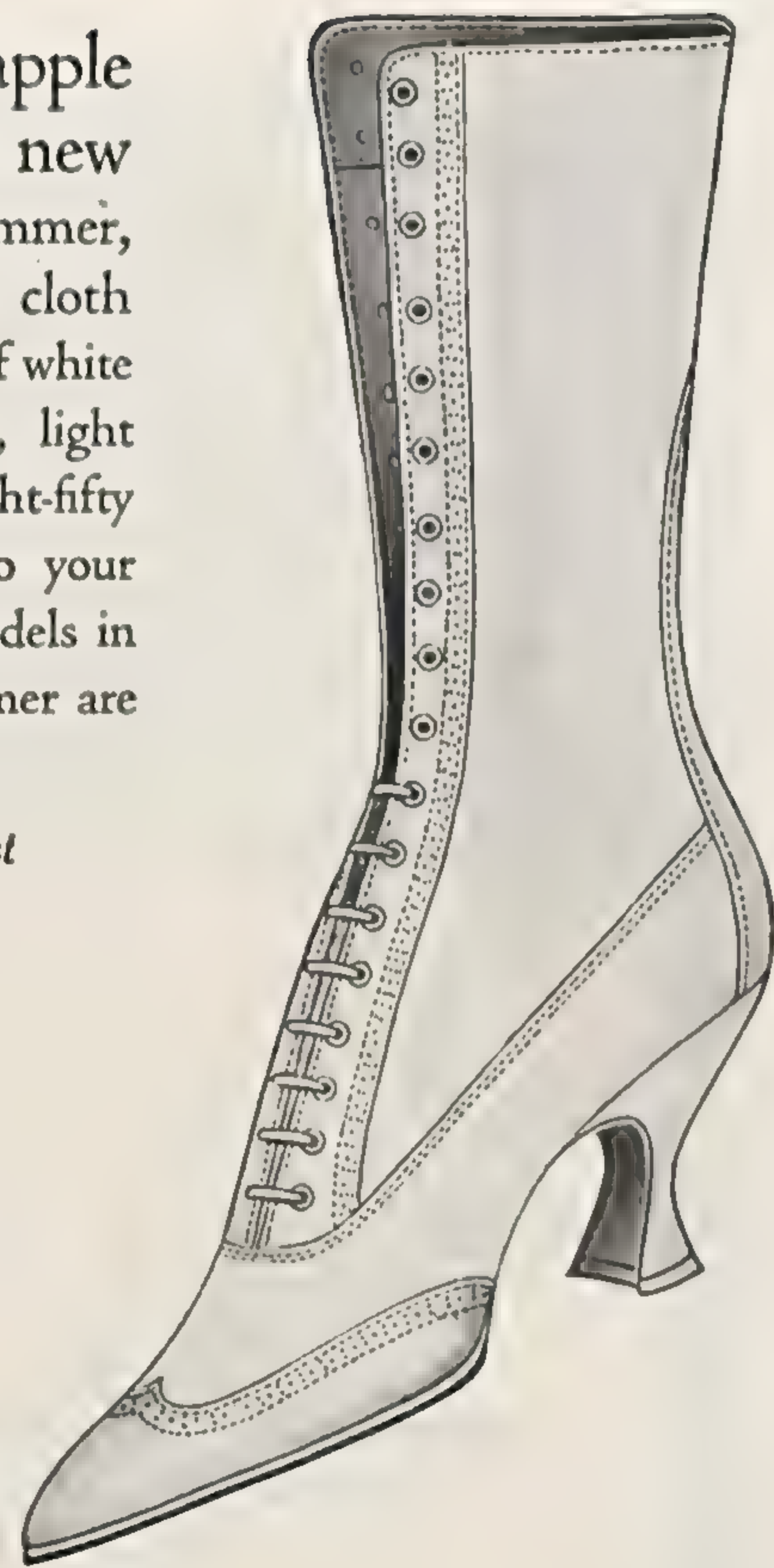
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These artistic watches are the result of years of watch case creating by the highest skilled American artisans. Nowhere in the world has such talent been brought to focus. The workers have equalled their opportunity, that of combining an exquisite piece of jewelry with the wonderful miniature machinery for telling the exact time.

A few designs are shown above: the plain round case with the "D-D" Expansion Bracelet, which is the only expansion bracelet that can safely pass over the hand without unhooking; the smooth cushion shape watch with ribbon wristlet; and the ornate watch set with diamonds and square cut (calibre) sapphires. These are the most beautiful watches in all the world.

The watches have two special features which are utilitarian. The "No Fuss" Ribbon is applied to the watch without sewing, a time-saver and a trouble-saver. There are no slides to adjust, no hooks. It fits any size wrist without adjustment. In fine there is "no fuss." The ribbon can be taken off and a new "No Fuss" ribbon put on in less than one minute. All our silk ribbons have "Cravenette" Finish. They do not absorb moisture and last twice as long as ordinary ribbons.

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The exquisite organ music of Joseph Bonnet interprets for us the spirit of French art

Apeda

## MAKERS of MUSIC

By HIRAM KELLY MODERWELL

THE average music-lover wanders about New York looking for a few new sensations. There are not many left, for the season is coming to its close. The halls in which concerts used to flourish are now filled largely with lectures, "benefits," and rallies. The musical personalities who gave the season its high lights, have departed on their vacations or on those tours through the country which are known to the profession as "clean-ups." So the new sensations are to be found often in unexpected places.

### ANCIENT DAY GLAMOR

One of the pleasantest of these, as one looks back on the season, has been the appearance in this country of the Société des Instruments Anciens, which a short time ago gave the last concert of its season at Aeolian Hall. After making their début at Sherry's, these artists gave a series of concerts to which the public was invited; they instantly won a place for themselves in the public heart. But they did more, for their purpose in coming was not to exploit themselves; they were here to represent the art of their native France. From among the hundreds, even thousands of artists who are still available in France, in spite of the war, four musicians besides Mme. Regina Patorni, the clavinist, and Joseph Bonnet, the organist, were officially selected to come to this country. Upon them rested the responsibility of presenting to a foreign public the art of the French people in all its purity. It may seem strange that French art needs to be introduced to any intelligent person in the modern world. But it is a fact that the art which is purest and most French is little known. The French artist is a shy person, and rarely feels the call of foreign lands. French art is made for the French people, and there has usually been little concern on the part of the artist whether foreign lands approved or not. If this charge is true, the sponsors of the present tour of the Société des Instruments Anciens have made a deliberate attempt to change matters. Perhaps they have come to realize that even if French art can be self-sufficient, it should not, in justice to the rest of the world, be kept at home. These apostles of French music, therefore, are interesting to America. It is significant that they who were chosen for this task were the least aggressive artists imaginable. What they had to offer was utterly devoid of any

features which the press-agent could exploit as sensational. With quiet confidence, the sponsors of this venture assumed that French art need only be seen or heard to be accepted.

The music of these delightful musicians was as shy and delicate as the spirit of French art. Quartets, suites, rondos, and dances by amiable composers of the eighteenth century formed their programs. All that was best in the old régime is in that music; restful dignity, perfect feeling for fitness and proportion, an aristocratic sense of good manners; all this is coupled with an easy optimistic outlook on life. An American audience, rasped with the rush of organized modern life, could be given no more fitting introduction to the French genius.

### A MASTER ORGANIST

Joseph Bonnet, who came with the Société and has this season given a number of concerts in connection with it, presents these same virtues and characteristics. It is a memorable lesson, his playing of the organ. To say that it is distinguished by good taste is only to say that M. Bonnet is French. The organ is an instrument so much abused, and one so influential in forming the public musical taste, that the lesson of M. Bonnet's playing is doubly memorable. It is (Continued on page 110)



It is through the song recitals of Mlle. Gabrielle Gills that we have learned what French music can be

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EXQUISITE in conception, detail and style. Reminiscent of the Peasant girls of Brittany and the artists of the Quartier Latin of Paris, this

### Jack Tar Smock

has that full flaring, freedom-giving unrestraint that is so charming. Artistically hand smocked. Trimmed with Cadet, Rose, and Green borders. Rub 'em—tub 'em—scrub 'em, and they come out smiling. At most department stores, or write us.

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The Smock "Mignon," as all other Jack Tar Mid dies and Smocks, has attached a monogram certificate. Return to us with two cent stamp and receive your monogram, designed and ready for embroidering on your garment.

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## MAKERS of MUSIC

(Continued from page 108)

# Lillian Russell's OWN TOILET PREPARATIONS

**Lillian Russell's Own Smoothout Cream**  
Prevents and smooths out little wrinkles. It is healing and cooling. Relieves windburn, sunburn and irritation. A splendid powder base. Two sizes, \$1.50 and \$2.50.



**Lillian Russell's Skin Emollient**  
This is not merely a surface cream. Its unusual tissue-building action keeps the skin youthful and refines the pores. Two sizes, \$1.50 and \$2.50.



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**Lillian Russell's Own Skin Rejuvenator**  
It will actually make you look and feel years younger in twenty minutes. I have found this a priceless preparation in lending youth to my skin. Complete outfit with spoon and mixing dish, \$3. New double-size, \$5.



almost fair to say that his greatness lies in the things he does not do. The organ stops which he uses for the foundation of all his music, are those ancient, honest, and noble ones, which the old German masters loved. His crescendo effects, though conservative in their method, are impressive in the highest degree. And though the instrument played by M. Bonnet is first of all the old classic organ, he is capable of using with perfect effect all the multitudinous resources of the instrument which modern inventive genius has built up. The romantic effects which the public so loves, and which are so abused by the injudicious organist, are managed by M. Bonnet with the most perfect taste. He may "register" his instrument for effects never heard before: tones which suggest the shimmer of mountain tops, or the vague melody of distant waterfalls. Even at such times, when he carries the resources of the organ to the utmost limit, he is somehow still the reserved classic musician.

As another representative French artist, Mlle. Gabrielle Gills was persuaded to come to this country a few weeks ago by a group of friends interested in the propaganda of French art. In her recitals, first at Sherry's, then at the Metropolitan Opera House, and, later, in two concerts at Aeolian Hall, Mlle. Gills proved herself beyond question one of the foremost of concert singers. Her voice, which is somewhat light, is of a soft and even beauty. Her interpretation is marked by the same ease and reserve that distinguished M. Bonnet's playing. She is remarkable for the breadth and variety of her programs, in which she ranges at ease through the span of three centuries.

It is promised that more musicians will follow from France next season. Nothing could be more fortunate. We have known France far too much by the blatant pseudo-artist who is not typical and who loves nothing so much as a foreign reputation. This other French art, which stays at home, works, loves, and enjoys its life, will suggest that other part of France, likewise too little known—the France of thrifty homes, hard work, and natural courtesy.

### MORE GLAMOROUS MUSIC

The concerts of the Schola Cantorum in Carnegie Hall should be of sufficient interest to the average music-lover to encourage him to attend once or twice a season. There is perhaps something a little terrifying in the Latin name under which these concerts flourish, but once inside the hall, one begins to feel more at home than he does at most concerts in New York. Mr. Kurt Schindler, conductor of the chorus, has a genius for spreading this friendly feeling throughout his audience. Two or three times a year, his chorus gathers to sing in public the songs which he has produced from some remote sources during the previous year of research. These songs, which are usually the traditional or popular ballads of the eastern countries of Europe, are arranged by Mr. Schindler for his chorus with an artistry and a sureness which no other composer in the country can equal. The scholar never attends one of these concerts without learning something new and valuable.

For the second concert of the season, towards the end of March, the Schola Cantorum announced a new set of Russian and Yiddish folk songs. Some of these were quite unknown to western scholars, and some, though known, had



"Metachorie" is what they have named a new and mysterious form of dancing which Mme. Valentine de Saint-Point has invented

been unavailable for public performance. It is quite impossible to suggest in words the charm of these lovely melodies which Mr. Schindler has succeeded in gathering. At their best, they present an art as pure and characteristic, in spite of their complete naïveté, as that represented by the Société des Instruments Anciens. Vivid imagination, beautiful language, and deep feeling are shown in these songs. The imagination of the Russian peasant frames a song in praise of the River Danube. This song pictures a maiden combing her hair on the bank; one lock of golden hair falls upon the water and the song breaks out into this apostrophe:

"Float, thou lock of gold, far adown  
the river,  
In thy wake my thoughts shall ever  
follow  
Far to yonder glade where my lover  
dwelleth."

Then the river is likened to a lover rushing to meet his sweetheart, and the song closes with this moral, the message of the Danube to its people:

"Young and free am I, all the world  
defying!  
Open lies the road, follow me to  
freedom!"

This peasant imagination, which is always creating pictures, images, and symbols, makes nature alive with human emotions, and no one has succeeded better in translating the peasant soul in art than Mr. Schindler, with the help of Deems Taylor as poet. Even if the average music-lover were a little frightened by the term "folk-music," if he were bored at the prospect of a choral concert, or frankly terrified at musical scholarship, these concerts should convert him. Here he finds beauty and poetry in a rich variety which could be equaled only at a song recital arranged by one of the few great program-makers. The sweet loveliness of the Danube song, the quaint humor of "Little Duckling," the religious majesty of the Yiddish chants, all these combined to make one of those experiences which somehow stay in the memory after dozens of excellent concerts in the musical season are forgotten.

One of those out-of-the-way places in which lovely music is to be found is the Russian cathedral in the "upper nineties" just off Fifth Avenue. Here, for

(Continued on page 112)



# Choose Your Country Clothes for Summer from



*Trimness in a sweater? But certainly! This close-fitting wool jersey affair is much affected by the slender girl this season, and may be had in tan, green, heliotrope, or corn color at \$13.50. It is just one of the many rainbow-tinted weaves that Vogue shows this issue—and Vogue will buy whichever you choose.*

## VOGUE'S SHOPPING PAGES

### Country Skirts and Piquant Hats

No wonder that all of us go in for sports. The sport things this season are more fetching than ever. Trim country skirts, smart of material and spirited in cut; dainty, simple blouses to wear with them; piquant girlish hats for beach wear, or to toss on when you go for a run in the motor; rainbow-tinted sweaters—Vogue shows in the shopping pages of this issue things to tempt the out-of-door woman to enchanting extravagances.

### Tub Frocks Are Particularly Smart

One of the most favored things this season is the smart tub frock in handkerchief linen, fine voile, Scotch gingham, or tub silk. Long ago Vogue discovered what provocative frocks can be created by a skilful designer out of even so Scotch a thing as gingham. If you prefer the shady loggia and your knitting to golf or tennis, you will need quantities of these frocks; and if you are athletic—well, you will need them anyway. Vogue has a smart showing of them in this issue.

### The Indomitable Sweater

"Sweaters have had their vogue," said the designers. "Let's make something new!" And they made such charming innovations as the new cape coats. "Oh, fetching!" said the women, and they bought them; but they bought the sweaters too. Nothing can do away with the sweater, because it so exactly serves its purpose. Perhaps the shetland is a shade the more popular this season than the silk; but both are to be had in such lovely colors and designs that Vogue shows a quantity of all the favored styles.

### Send Vogue Your List

If you are puzzling over your country wardrobe this season, just run through Vogue's shopping pages this issue, send us a list of the things you need, inclose a cheque for their cost; and motor out to practice your service or your drive with a carefree mind. Vogue will buy your outfit for you without service charge, and ship it to you at once.

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**THE HOUSE OF BLACK**

112 MADISON AVENUE, NEW YORK



Mr. and Mrs. David Mannes have delighted the music-lovers of this country by their "Sonata Recitals." Mr. Mannes was the director of the Music School Settlement on East Third Street for fifteen years; he resigned two years ago.

## MAKERS of MUSIC

(Continued from page 110)

several years, there has been a choir, endowed by Mr. Charles R. Crane, of Chicago, singing the ritual music of the Greek Church. The adult voices were brought over from Russia, and the sopranos were gathered from among the gamins of the upper East Side. This choir, under remarkable direction, has become perhaps the foremost virtuoso chorus in this country. Now and then, as happened in March at Aeolian Hall, the choir gives a public concert for some worthy object, but ordinarily, week after week, it sings at the Cathedral, and sings music of an astonishing beauty. The ritual music of the Greek Church, both the traditional chants and the modern compositions, has a character quite unlike any music of the west. Something of this truly Russian music was to be heard in "Boris Godounoff," at the Metropolitan Opera House, but not enough to satisfy those who are really interested in it.

### THIS IS "METACHORIE"

One evening last month, in response to a gracious invitation from Mme. Valentine de Saint-Point, this particular music-lover went to the Metropolitan

Opera House to see the first American exposition of an art newly invented and named "metachorie." Here, on a stage geometrically square, Mme. de Saint-Point, masked and stiffly costumed, traced geometric figures and assumed geometric poses. All this, admirably stage managed, was intended to interpret various poems, amorous, ironic, or "pantheistic." This was done to the accompaniment of an excellent orchestra playing some very able music especially composed for the purpose. The interpretation of love or irony by means of geometric designs sounds fairly impossible, even in these days of cubist art. But this is precisely what Mme. de Saint-Point insists that she has achieved. To her, each geometric design suggests a mood or an emotion. It may be at once the inspiration and the pattern for a dance. And if this design is followed out with appropriate evolutions and poses, then the very essence of the emotion is expressed. Some of her spectators perhaps thought she was playing a little game for the sake of self-advertisement; they recalled the advent of futurist art in America, of the "Nude Descending the Staircase," and the rest. But it may be set down definitely that

Mme. de Saint-Point believes in her theories. Moreover, she has executed them with marvelous care and precision. And strangely enough, the result is not at all stiff or wooden. The dancer is abundantly able to suggest motifs in pure design, by means of suggestive pose. Her poses are mostly those which are natural to the human body and only rarely suggest undue effort. Her whole method, which is extremely abstract and impersonal, militates against great popularity for her work.

The hard-headed American is not well disposed towards philosophical art, and when the philosophy is represented by the figures which he used to

(Continued on page 118)



The clavichord is an ancient instrument, the playing of which Mme. Paterni has revived for us during the season.



*Women to whom  
 smartness of design  
 is as important as  
 dainty luxury of fabric  
 highly prize  
 "Niagara Maid"  
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it luxuriously comfortable even over rough roads. It is remarkably easy riding.

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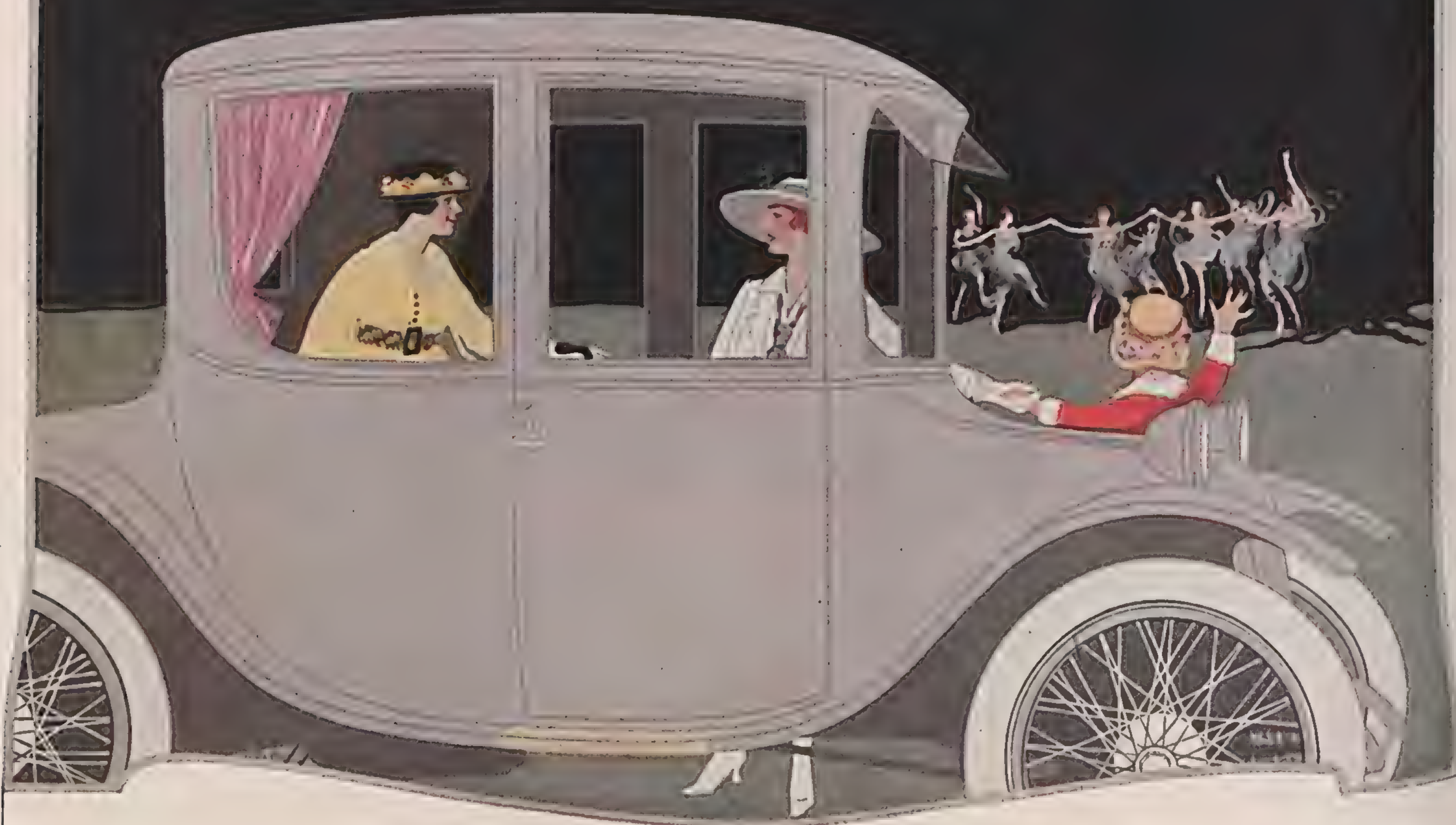


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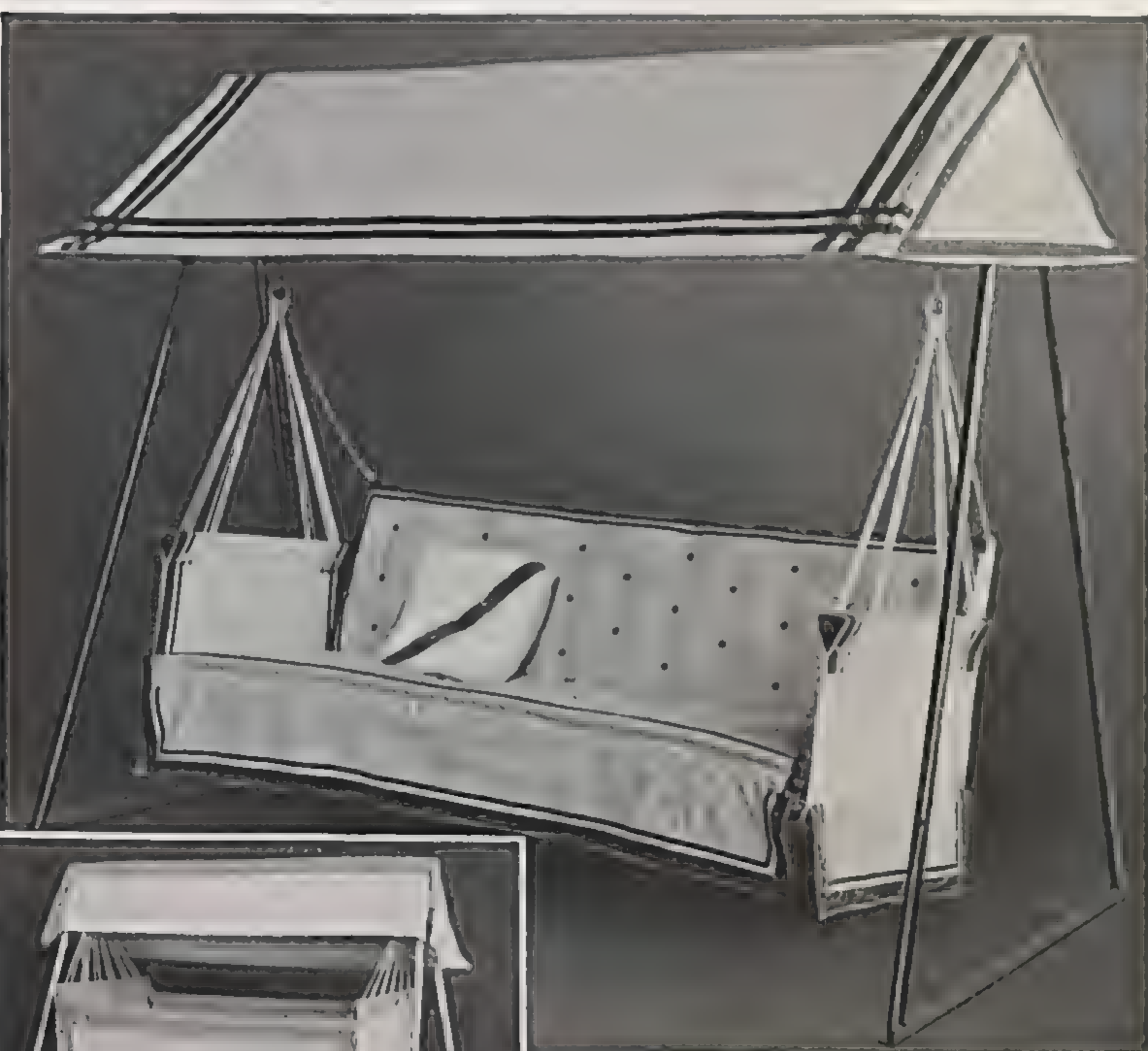
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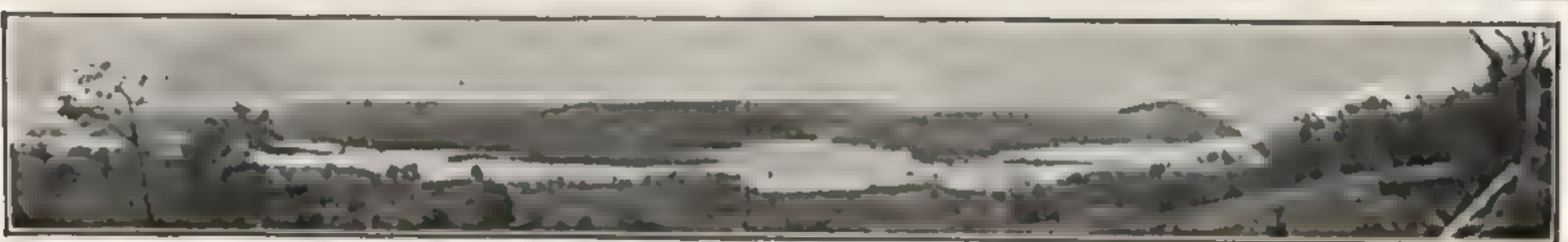
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The panorama above, taken from the property, is wonderful, but the camera cannot record the breathless majesty of a certain vista through century old oaks and hemlocks, of the windings of those waters ever laving the feet of Mount Muscott, drowsing away in the primeval loveliness of a view unsullied by the hand of man; the grandeur of the Adirondacks; the solitude of hills, valleys and lake, dotted with lovely islands; accessibility, two miles from Mt. Kisco depot; boating, fishing; high elevation; an offering for the ultra exclusive and aesthetic; 140 acres, additional acreage, if desired. This outclasses any estate in this wonderful neighborhood.

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Among the incontrovertible reasons for the spring exhibition which the New Hope group of painters are holding in Trenton during May, is this sun-filled landscape by Daniel Garber

A

R

T

THOUGH it marked the close of the last big exhibition of the New York season, April showed no decrease in the number or quality of the smaller exhibitions. At the Montross Gallery, the first half of the month was devoted to the showing of thirty-four paintings by prominent American artists. Philip Hale appeared in Preraphaelite mood with "Agnes," a delicate and delightful canvas. Jonas Lie contributed "The House by the Stream," painted with all his usual vigor and brilliance.

#### A STUDY IN SUSPENDED ANIMATION

A prominent place and much space was occupied by a painting of a wood-cutter, by Horatio Walker. There was much pleasant color in this canvas, but on the indisputable evidence of our eyes, the man is not cutting wood; he is merely petrified to all eternity in one of the transient poses of his work. This effect of arrested motion is disconcerting, and the whole canvas gives the impression of having been arbitrarily enlarged beyond the

limit justified by the point to which the work is carried. Such a work as this should be hung for one brief moment beside Goya's mightily toiling "Blacksmiths," or Millet's "Sower."

"The Race-track," by the late Albert P. Ryder, offered conclusive proof that in the matter of this much-discussed subjective painting, our noisy Modernists do not know the alphabet of their art. Here is a canvas in which representation is almost non-existent; yet when has an artist expressed so clearly the relentless, unhesitating onward sweep of time, the somber uncertainty of life? Every line of horse and figure, the sweeping line of the fence, even the sky itself is subordinated to this idea of the intangible onward rush which no human power can check. The technique is a wonderful matter of skilfully applied glazes, thin as those which Whistler used and with definite beauty of color. Here is a work (painted by an artist born nearly three-quarters of a century ago), which proves that which not all our Modernists have succeeded in proving, that subjective painting exists as an art and may be a thing both of unusual beauty and of the expression of truth.

#### BOSTON PAINTERS AND AN ETCHER

A scant fifty works by as many Boston artists filled the galleries of the National Arts Club during April. This was an excellent, sane, dignified, and serious exhibition, not of astounding merit, but very far from both the commonplace and the exotic. "Northwest Wind" was an excellent sea painting by that devotee of the seascape, Charles H. Woodbury. William M. Paxton and Elizabeth Paxton showed interiors and still-life of their usual charm, and Philip Hale and Lilian Westcott Hale were also among those present, as were Joseph De Camp and Louis Kronberg.

The Knoedler Galleries divided their space and (Continued on page 116)



In "Pink or Blue," Gari Melchers contributed to the Montross exhibition, a freshly painted and pleasantly harmonious study of a problem of feminism





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A

R

T

(Continued from page 114)



A manifest kinship with his master, Bouguereau, exists in the "Fortuna" of Charles A. Winter at the Montross Gallery. Excellent in decorative intention, this canvas would achieve real distinction were it not for the awkward handling of the legs and feet

attention during April between an exceptionally good and an exceedingly bad exhibition. A joy to every lover of art

was the exhibition of etchings and drawings by the great French master, Meryon, whose etchings of old Paris rank among the great achievements of art. It is rarely that one has the opportunity to see so extensive a collection of Meryon's works as was presented in these prints and drawings from the famous MacGeorge collection, which is now to be dispersed. The etchings included many states of each of the different plates and included prints from such notable plates as "L'Abside de Notre Dame de Paris," "Le Pont-aux-Change," "Le Pont-Neuf," "Le Stryge, Notre Dame," and "La Morgue."

#### THE SORROWS OF ART

The second exhibition at the Knoedler Gallery consisted of "Imaginative Paintings" by "thirty young artists of New York City," and it inspired one with a deep longing that some manifest destiny might impress upon these thirty misguided young

people how much their country needs them in the painting of torpedoes or the laying on of fresh coats of battle-ship gray.

A

R

T

### Calendar of Current Exhibitions

#### NEW YORK

**Ainslee Studios.** Twenty-eight paintings by George Inness, during May.

**Ardsley Studios.** Loan exhibitions of paintings and prints by Hokusai, until May 15.

**Fine Arts Building.** Fourth annual exhibition of the Allied Artists of America, from April 23 to May 12.

**Lewis and Simmons Gallery.** The Den-high collection of paintings by Van Dyck, for an indefinite period.

**Metropolitan Museum of Art.** Special exhibition of etchings and engravings of the nineteenth century, by the recently established department of prints, from April 22.

**New York Public Library.** Stuart Gallery: spring exhibition of recent additions to the print collection, including etchings by Meryon, Whistler, and Haden; lithographs by Pissarro, Brangwyn, and

Odilon Redon; original drawings by Mauve, Rodin, and Isabey; and prints by Durer, Rembrandt, Debucourt, and other notable artists, for an indefinite period.

**Touchstone Gallery.** Exhibition by American artists, until May 12.

#### BUFFALO

**Albright Gallery.** Exhibition of French Art loaned by the Luxembourg Museum, for an indefinite period.

#### HARTFORD

**Atheneum Annex.** First annual exhibition of the Society of Connecticut painters, from May 8 to 21.

#### TRENTON

**Exhibition Gallery.** Paintings, by the New Hope group of painters, during May.



That proof which all the vociferations of the modernists have failed to give, that subjective painting does exist as an art, is given abundantly in "The Racetrack," by the late Albert Ryder. In this work representation is subordinated to the expression of the intangible unrelenting onward rush of time

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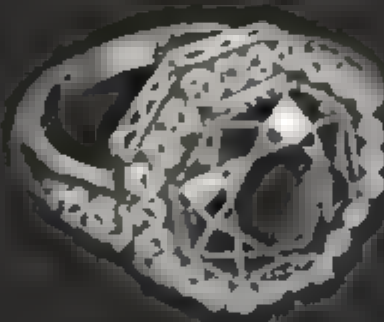
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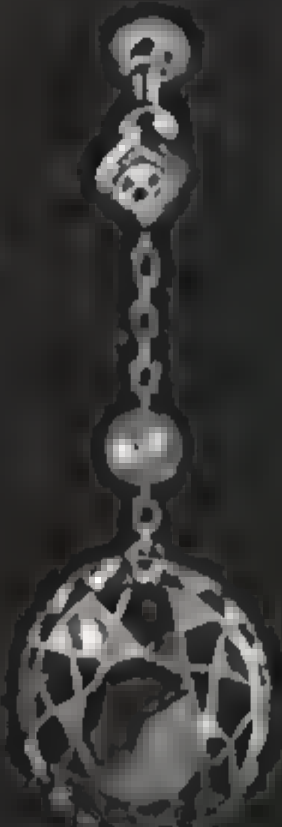
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| Incorrect Walking                | Constipation     |
| Poor Complexion                  | Indigestion      |
| Poor Circulation                 | Dizziness        |
| Lame Back                        | Weakness         |
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## MAKERS of MUSIC

(Continued from page 112)

struggle over in his Euclid when he was a lad, he is likely to be violently prejudiced. Nevertheless, there is a certain amount of expressive beauty in many abstract designs,—witness the outlines of the rose window of a Gothic cathedral. And there is no reason why anything should not be tried once. It is to be recorded, then, that Mme. de Saint-Point, having tried metachorie once before a New York audience, left an impression of mingled mystification and curiosity, but one of distinct pleasure. However, it is possible that if her theories were all thrown out of the window, she herself would still be distinguished as a dancer. One hesitates to judge her ability and of her new art after a single performance, yet one feels fairly confident that she is truly an artist. One expected to laugh at her "Vegetable Vision," or at her "Ancestors' Dance," yet one felt, in the increasing spirals of the one, and in the jagged movements of the other, a subtle suggestion of what she was trying to express. At all events, one should reserve judgment on an unusual experiment like this. It is too early to condemn a new thing at first sight; it would be embarrassing for one to see it later and find that one really likes it.

## THE REAL NEGRO MUSIC

In the old Garden Theatre (surely one of the most out-of-the-way places in all of New York), there has been, for the

past few weeks, the negro "Singing Orchestra," which provided music between the acts of the Negro Players' bill of one-act plays. A mile up Broadway, the café orchestras had been thundering their ragtime with the utmost possible noise and blatancy. But here ragtime, true child of the negro musical genius, was played with all those delicate nuances and accents which are characteristic of this one truly American music. The program, arranged by J. Rosamond Johnson, himself one of the most successful ragtime composers, proved to be an epitome of the negro contribution to music. On the one hand was the ragtime dance music intermingled with dialect songs of delicious humor and not without their musical value, and on the other hand, there were some of those old camp meeting songs, the "spirituals," which were composed by the race in their days of slavery. The latter expressed the racial emotion with an intensity not to be surpassed in any folk-music in the world. It is not only rhythm which the negro is contributing to music. He has also a rich fund of melody and a vivid dramatic sense which promise wonderful things for the future of American music. Besides, there is his golden voice, which has not yet been fully appreciated because it has but rarely been put to serious musical uses. For years the negro has been condemned to the "coon" songs. But before many decades he may be writing the great American symphonies.

## A S S E E N b y H I M

(Continued from page 59)

Catholic faith belong to certain lay orders and at their death they are vested and laid to rest in the habit of the order. This is usually dark gray or brown and the effect is not sombre; rather, it gives the idea of perfect rest and peace. As far as women are concerned, burial robes of white soft material seem to me the most appropriate.

The clinging to sentimental old beliefs seems to me to be induced by the theories of the Last Judgment as depicted by artists of the middle ages. The prejudice against cremation has had the same foundation; this also, however, is passing and an English royal princess (her late gracious Duchess of Connaught) preferred cremation. Objections are also made to motor funerals, because they seem to suggest hurry, but this also seems without reason, and too much in line with that tendency to make the funeral an arbitrary reversal of life.

## A MEMORY

Not many years ago, I attended the funeral of a dear old lady; even though she was over eighty when she died, she took a vivid interest in everything and had lived her life cheerfully. The drawing-room was thrown open. The shades were not down. There was sunlight everywhere, flowers were about in vases, and the mirrors and pictures were not swathed in gloomy holland. Our kind old friend, robed in a simple white negligée gown, seemed sleeping, as we had often seen her in the afternoon when she would take "forty winks" in her easy chair or on a couch near the window. The service was simple, and only the family and a few dear friends were present. This was the memory she left with us.

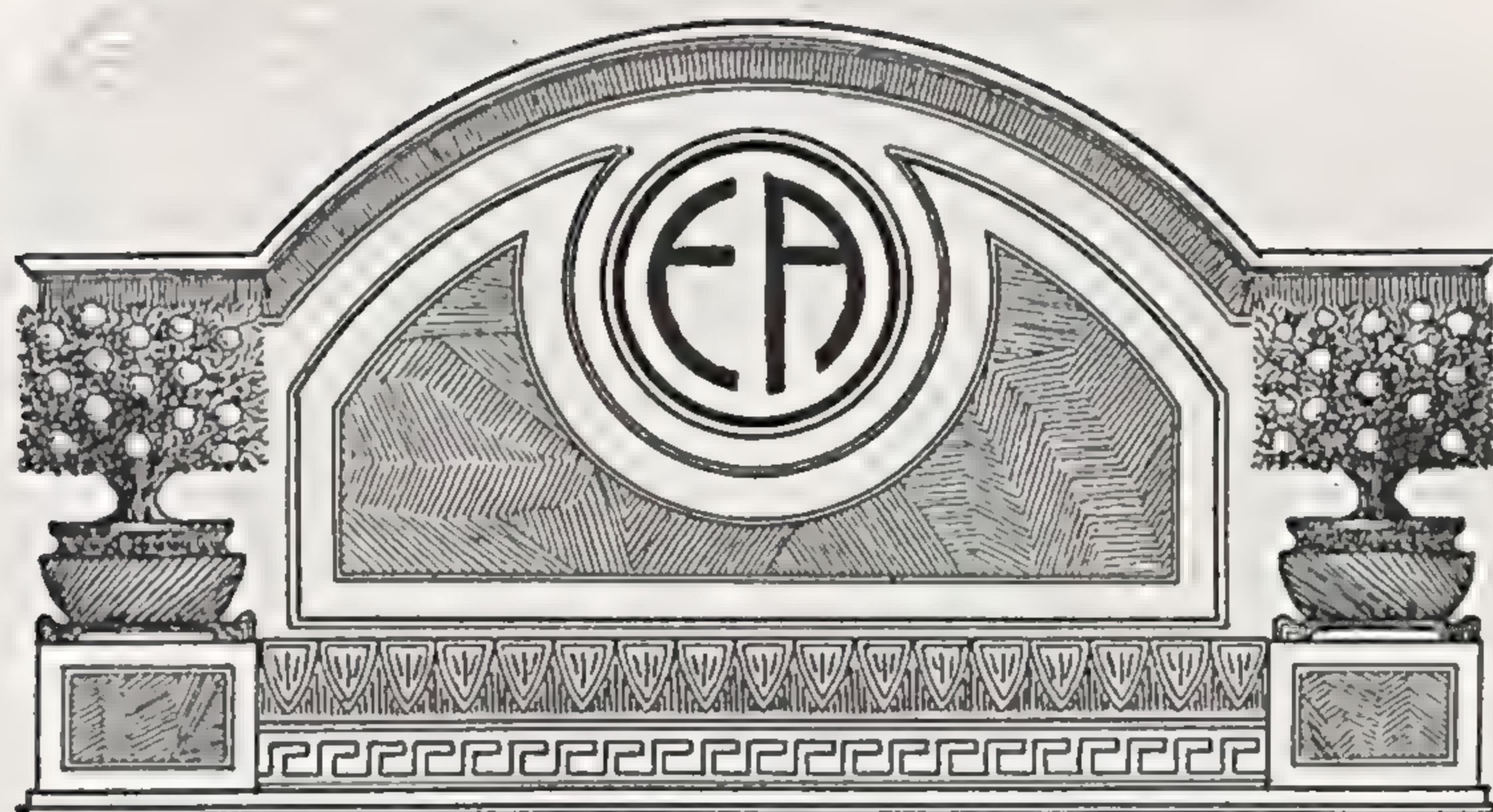
In town, when there is a large circle of friends, funerals are often held at churches. Cards should be left with the bereaved, either in person or by mail; of course, in the case of an intimate friend, sympathy may be expressed by

telegraph. Within a month after a death, the widow, widower, mother, or whoever is head of the family should reply to all cards and messages by sending by mail a black-bordered visiting card, on which is written, "Thank you for your kind sympathy." Men seldom use mourning cards or stationery, though sometimes a man, as the head of a family, will write on the house stationery, which is edged in black.

## LEAVING THE LETTER FOR THE SPIRIT

Mourning periods are now much shorter, and, since the beginning of the war, even the English and French, who have always been close observers of mourning conventions, have in some measure put them aside. We are abrogating this wearing of mourning; in my own set of friends, I have known recently of several dying requests that the family should not wear black. Large establishments still adhere to the custom of placing the servants in mourning.

Twenty years ago it was considered wicked for a member of the family to be seen in public during the term of mourning. Now, people go to the play, to the opera, and to other public places of amusement, as soon as they feel that they are in need of distraction and recreation; such a necessity implies no shadow of disrespect for the dead. I remember as a youth how criminal I felt when I was persuaded by a young woman who had just lost her mother, to smuggle her over to a variety show in Brooklyn. I can see her now, as, swathed in crape, she met me clandestinely near the City Park. The poor girl loved her mother dearly but was becoming insane, shut up in a darkened house and subjected to the visits of mourning relatives. It may be remarked that the father who thus insisted upon his daughter's close observance of convention, remarried within the year. We are coming to think more of the spirit and less of the letter of the law.



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MRS. H., a well-known authoress, recently established herself in an exclusive apartment hotel. One evening she entered the dining-room with a companion seemingly older than herself, whom she presented to various acquaintances as her married daughter. Gasps of amazement greeted the introduction, as everyone had assumed Mrs. H. to be in her early thirties, and that she should be the mother of this grown woman, whose face bore deep lines of concentration and strain, seemed incredible.

"Helen is really much younger than she looks," confidentially apologized Mrs. H. later, "but she has such an intense temperament that she drives ahead at her 'causes' day in and day out, and never relaxes or takes time to care for her appearance."

"I accomplish just as much," she went on, "but I allow nothing to interfere with my visits to Elizabeth Arden, who has really done wonders for my complexion. Under the expert manipulations of her attendants, the lines of weariness and nerve-tension disappear; my muscles relax, and I yield to a most luxurious sensation of complete rest and ease."

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#### Venetian Ardena Skin Tonic

After gently removing the Cleansing Cream, the face should be patted over with the Ardena Skin Tonic, a mild astringent, effective for toning, whitening and clearing the skin. It checks enlarging pores, contracts unsightly bagginess under the eyes and brightens faded, sallow skin. (75c, \$1.50 and \$3.)

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# WHY WOMEN LOVE COUNTRY LIFE

*Descriptions of the costumes on pages 82 and 83*

THE hat sketched at the upper left on page 82 is of liséré straw, made with a telescope crown. It may be of sand-colored straw with a brown grosgrain ribbon band or of Alice blue straw with a sand-colored ribbon. The blouse in the same sketch is of white Japanese crêpe, stitched with white silk on the collar and fastened with white crochet buttons. The skirt is of white cotton gabardine, which is an excellent wash material. It fastens all the way down the front with big pearl buttons, and smaller buttons trim the pockets.

In the sketch next to it is a slip-on sweater of shetland wool, which may be had in rose, Copenhagen blue, Nile green, purple, or gold. The sailor collar, the cuffs, and the edges of the large square pockets are of a different weave than the sweater itself. The skirt is of wool jersey, in white, Copenhagen blue, gold, or gray; its box plaits are stitched part of their way, and its soft crushed belt fastens with a large pearl buckle. The sailor hat in the same sketch has a crown of porcupine braid and a milan straw brim. It may have a white crown and a black brim or a sand-colored crown and a brown brim. The ribbon band matches the brim.

## THE COAT-BLOUSE OF SUMMER

Next to the upper right on the same page is sketched a coat-blouse of hand-woven Japanese crêpe, which may be had in blue, pink, tan, or green. The collar, pockets, and the ends of the sash are embroidered in silk of a contrasting shade. At its right is sketched a silk sweater of a most unusual weave. It features the color contrast that is a new event in the sweater world, for it may be had in any of several colors with border, cuffs, sash, and the edges of its pockets all of a contrasting color. The hat sketched with it comes only in black liséré straw banded with black grosgrain ribbon.

At the lower left on page 82 is sketched a large mushroom hat of natural-colored leghorn banded and bound with sand-colored grosgrain ribbon. The blouse in the same sketch is of white voile hand-hemstitched and made with tiny pressed-in plaits. The skirt is of white cotton gabardine cross-banded with black lines. Next to this costume is sketched a hat of Hinoka straw, either rose, sand colored, or Alice blue, banded with matching grosgrain ribbon. The blouse is an imported model of white voile which is trimmed with drawn-work which is done by hand. The white cotton gabardine skirt has odd pockets which rise to the belt on either side, and both belt and pockets are trimmed with heavy harness stitching, done in white silk.

At the lower right on the same page is sketched a hat of Bangkok straw with milan hemp flange. The hat may be had in navy blue, white, or rose, and the grosgrain ribbon matches it. The imported blouse is of fine white or flesh-colored

voile, with tiny tucks to give it fulness; there is hand-hemstitching, and a frill edged with Valenciennes lace. The skirt is of white washable ottoman cloth.

## STILL ANOTHER SWEATER

The coat-sweater sketched at the upper left on page 83 is of wool jersey, which may be tan, green, heliotrope, or maize. It fits closely to the figure, and the tight sleeves are set in so high as to give an extremely narrow shoulder line. The belt loops in front, and pearl buttons form the fastening. The hat is a straight sailor of black split straw banded with black grosgrain ribbon which finishes in a tailored bow at one side. Sketched next to this is a blouse which much resembles a coat and vest. The collar, vest, and cuffs are of white linen, and the rest is of satin-striped corded voile, either pink, blue, green, or gold. The twin belts are of black patent leather.

Next to the upper right on page 83 is a hat of liséré straw, the drooping brim of which is faced with milan hemp. It may be had in colors: Alice blue and navy blue, sand color and brown, or pearl gray and rose. The hand-made white batiste blouse is gathered to a yoke, and its collar is embroidered and edged with a frill of picot-edged batiste. The skirt is of washable white London flannel, already shrunk. The hat at the upper right of the same page is of rough milan straw, which may be had in green, navy blue, or white with a band of matching ribbon. The white or flesh-colored voile blouse has plaits at the sides; its closing is hemstitched. The box-plaited skirt is of white washable cotton poplin with woven polka dots of blue, pink, green, violet, or black.

At the lower left of the same page is sketched a dainty blouse of pale lavender Georgette crêpe, made in surplice fashion and tied in a soft bow at one side of the waist-line. The line of the surplice is emphasized with hemstitching, and the collar and cuffs are of white Georgette crêpe edged with white net; in white, flesh, or gray. The skirt is of white wash sports satin of a high lustre, and its pockets are large and ornamented with slot seams. Next to this costume is sketched a soft frilly blouse, made by hand of flesh-colored voile; the collar and frills are edged with Valenciennes lace. The skirt is of khaki-kool, either white, gray, or gold, and its belt and pockets are stitched with matching silk.

The large hat at the lower right on page 83 is of liséré straw piped and banded with ribbon. It may be of Alice blue with sand-colored ribbon, or black with white ribbon. The blouse is of white Swiss muslin with tiny dots in blue, rose, or green. The collar and cuffs are of white batiste, and the blouse fastens with crochet buttons. The skirt is of white cotton gabardine, with bound buttonholes.

## FASHIONS for LIMITED INCOMES

*(Continued from page 77)*

the page is in taffeta or faille and may be had made to order in a color to harmonize or to correspond with any costume. It is hand-embroidered in delicate shades to give an effect of flowers in appliqué. The draw strings are of narrow grosgrain ribbon, and at the bottom of the bag is an ornament of jade set in sterling silver. At the upper left on page 77 is one of the season's newest bags, a quaint affair which resembles the bags that every gentlewoman carried in the serene old days of our grandmothers. On a ground of silk are stitched rows upon rows of velvet ribbon in two different

widths, and each ribbon is edged with loops of crystal beads. The bag is made to order and may be had in colors to suit the individual taste. Despite all rivals, however, the bags of black taffeta embroidered and trimmed with cut steel beads, such as that at the upper right, maintains the highest place in the favor of the mode. The lines of this bag might be termed tailored, but the effect is very soft and dainty, especially when one sees the soft white silk lining. The draw strings are of narrow grosgrain ribbon; this bag may be made to order in any color to match the costume.



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THE vibrations of these harmonious odor-notes is as impossible to describe in words as it is to translate the title "Un Air Embaumé" into English. Lovers of music who have heard Paderewski's interpretation of a Chopin Nocturne (opus 37, No. 2) will readily appreciate its psychological influence.

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## TRAVEL STEERS DUE NORTH

(Continued from page 55)

another phantom press their faces against the brilliant windows of the midnight Château of to-day. Vers libre clothes and vorticism philosophies may make a pseudo-Latin Quarter in Greenwich Village, but the France of Molière, the essential France from Charlemagne to the Somme, is echoed in Quebec.

But it is an old story, this land of Champlain. You know the hilly city and the long finger-wide fields of the habitants, sloping to the St. Lawrence? You have gone by rail and by motor, too, up the west side of our own Hudson to Albany, then on past Saratoga Springs to Lake George and Plattsburg where New York turns her civilians into soldiers-in-prospect? You have scudded north to Montreal, home of the late Lord Strathcona, and the very-much-present Stephen Leacock, and our friend the Montreal melon? You have taken the macadamized highway through Trois Rivières to Quebec itself?

So, so. You have done many things. But you have not exhausted Canada. You have been in New France. That is just a single mood out of many.

### ADDING THE SCOTCH

A little Scotch adds to the spice of life, and St. Andrews-by-Sea is as Scotch as Scotland, especially when it comes to golf on the best course in Eastern Canada. You can make it in a motor trip from Boston by way of Portsmouth and Calais to that mysterious Boundary Line, the antics of which kept all Maine awake o' nights in great-grandfather's time. The first settler at St. Andrews was the Sieur de Monts, who went out to annex Canada for Henry of France in 1603. We can see him swagging around his tiny territory on the Isle de St. Croix, booted and cloaked like D'Artagnan, with a plume that must have sadly interfered with his potato-planting. Champlain, the map-maker, was there, too, lace-ruffled, with a sword in one hand, a crucifix in the other, and plans in his head for his famous Ordre de Bon Temps to dispel the tedium of winter. Lescarbot was another St. Andrews tourist in the days when every new arrival built his house with his personal hammer. Doubtless the tides of Fundy inspired him to write the first American play and call it "Le Théâtre de Neptune."

The little town itself, with its white houses and its leisurely streets, has the dignity of the old United Empire Loyalists whose possession it became when they refused to bow to history and accept the dictum of the Revolutionary War. His Majesty King George the Third rewarded their stubborn partizanship with suitable wilderness acres, and the Loyalists proceeded to carve them into a town, setting up ready-made homes brought laboriously from the rebellious and disloyal land of Maine, some of which, like "Old Castine Coffee House," still stand in the quiet side streets. Greenock Church, prim colonial white without, has a unique and costly pulpit built of solid mahogany, every board hand-carved, the whole put together without a single nail, in the days when woodworking was an art, a mystery, and a religion. The pillars of the church are soaring shafts of bird's eye maple, and the gallery railing is a recitative in mahogany.

### ON THE ROAD TO ARCADY

The roads around St. Andrews are, in their way, as distinctive as the white shell highways of the south. All the country around the Bay of Fundy is bedded down with raspberry red sandstone that packs hard, dries quickly, and lies like a streak of late sunset between the English-lawn-greens of the forest. At low tide, the harbor shows a glistening ruby border about the great Venice-blue

bay, where the visiting yachts drift like breeze-blown butterflies.

Ninety miles north by motor road is St. John, the winter port of Canada. History is full of the sounding struggle between Frances Marie Jacqueline, Lady Latour, and D'Aulnay de Charnisay, the pirate of Port Royal. Perhaps it was all decreed that it should happen here; perhaps the weird warfare of the River and the Bay is a Freudian parable. At low tide, one stands on the edge of the black gorge and watches the St. John foaming over its falls. At half-flood, the Bay of Fundy comes raging up till he obliterates the cataract, and for twenty minutes the river is as smooth and uneventful as Victorian wedded bliss. At flood-tide, the Bay is winning, hands down, with a sounding fall going upstream. Then come half-ebb and low tide again, with the river tumbling seaward. Boats leave St. John every day for Acadia, where Evangeline flowered in her still valley and "Sam Slick," the prototype of all Yankees, sauntered from the point of Judge Haliburton's old quill pen. To-day this province holds the Canadian record for apples, antique furniture, artists, poets, and statesmen.

Canadian drama, scenic and historic, has hung to the skirts of the continent. Ontario, Manitoba, Saskatchewan, and the plains-portion of Alberta are too vigorously prosperous to be picturesque. No decorator has yet adopted the grain elevator as a motif for anything but checkbook-covers.

### THE SWITZERLAND OF AMERICA

The Rockies were the vexed Earth's explosive protest anent some prehistoric affront delivered five hundred miles to the west, and after millions of years, the rumble is still to be felt in their curves against the sky-line. The Canadian Government has built a five hundred mile motor highway that strikes into the mountains from Calgary, and circles back through Windermere and the Kootenay district, with a hotel planted wherever the exigencies of the case demand. When the Governor-General of Canada goes west, he is always photographed and interviewed at Banff, where a whole floor of the hotel was last year reserved, in viceregal fashion, for the Duke and Duchess of Connaught and their charming daughter, the Princess Patricia, who was especially popular because she could ride, swim, golf, and be gracious to the movie-man.

The Banff Springs Hotel stands on a vast crumple of the mountains, with a sheer drop in front of it, and a climbing height behind. From the great stone gallery above the blue pool fed from the hot springs, one looks out across miles of sunlit air, to far hillsides above brilliantly green valleys. The Bow and the Spray rivers rush together through rocky canyons, to make the focal point of the picture, and then flow peacefully blue and white-flecked into gray distance. Half-way up the forested mountain behind, the Canadian Alpine Club House offers welcome to the elect who can climb. The lazy remainder of humanity contents itself with "golf in the clouds" on a unique course, followed later on by a leisurely swim. There is excellent riding, too, for Brewster, the "millionaire cowboy" favorite of the Duke of Connaught, has his stables here, and all the visitor has to do is to draw up her own specifications and receive a horse to match. Those who do not ride, may coach; those who prefer the water, may spend endless hours in a canoe. Less hardy spirits who fear the rouge of the sun may play bridge on the wide verandas. But whatever else is left undone, dancing will not be neglected; the altitude brings out the latent Pavlova, even in New England spinsters.

(Continued on page 124)





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Made in patent leather with grey suede  
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**MAX M. BERNSTEIN**

Fashionable Footwear

1540 BROADWAY

NEW YORK



## TRAVEL STEERS DUE NORTH

(Continued from page 122)

Lake Louise, one step farther on into the fastnesses, is, if one may believe the eyes of its fifty thousand yearly visitors, the Naulahka of all jewels. To be sure there is no motor road to it. You must leave your car at the magic gateway as the Mohammedan drops his slippers at the door of the mosque. You must take a little narrowgauge corkscrew electric railroad that winds for three miles, like Alice going up an aerial rabbit hole. Then at last, when you've pulled the obligingly provided blankets over your knees, wondered whether it's 96 or 102 Fahrenheit back home in New York, and exhausted your inherited collection of mountain-adjectives, you draw up at the side of the Château. And you see the Lake.

We're easily moved to words in this generation; we're seldom stirred to silence. But the man is yet to come who finds an exclamation to fit Lake Louise. Set between a towering green mountain and a scarred black rock, slag from the everlasting furnace, this lake lies like a strange living jewel, peacock blue, with green lights and violet shadows melting into gray. It might stretch on into the blue dawn of eternity, but that the Victoria Glacier blocks the end of it, like all the white clouds of all the summers frozen into one glistening mass.

You remember how the "Hallelujah Chorus" put a whole audience on its feet, from pure instinct, the first time it was sung? When you see Lake Louise you stand. Or you kneel.

## TEA ON THE TOP OF THE WORLD

It seems strange to settle down in the most up-to-date of hotels, with nothing but a green terrace between your little human self and all that cold apocalyptic wonder. But such is the twentieth century that the next day finds you boating as on any everyday lake, climbing the rubble-strewn skirt-hem of the glacier, or taking a pony and riding upstairs a thousand feet to Mirror Lake and up again to Lake Agnes, frozen sapphire between granite walls, snow-frilled in July. Here you find the last charming bit of audacity is the quaint tea-house which serves cakes and muffins baked on the top of the world. An express train crosses the Alps in five hours; but it takes twenty-four hours to go from Cochrane, which is the front doorstep of the Rockies, to Mission, which lets you into the garden around Vancouver. But nobody but a blind man or a troop train would want to go through without stopping. There's Field, gateway to the Yoho Valley with its thousand-foot Takakkaw Falls splintered into rainbows and diamond dust on a rock halfway down. There's Glacier too, where the blue-white Illecillewaet, a ten-square-mile river of ice, tumbles from a height of nine thousand feet at the skyline to within a mile of the hotel in the valley. There's only one glacier in the world that comes closer,—close

enough to be patted from one's Pullman window—and that's in Alaska where there aren't any Pullmans.

Vancouver on the Pacific is the first and last town in Canada, the port of entry for the silks and teas and lacquer and jade of the crowding east. Vancouver, too, is the boy who plans to be President, the town with projected suburbs as big as New York, and soaring hopes to match the limits of the surveyor's stakes. There have been more fortunes won and lost overnight under the eyes of the "Sleeping Lions" that guard the harbor than in any place in Canada perhaps, south of the Yukon of '98.

Finally, like a lone skylark after grand opera, there is Victoria, on Vancouver Island, green-lawned, holly-hedged, rose-gardened, "a bit of England on the Pacific," as its friends love to call it. Settled in the main by retired army and navy officers, the place is as thoroughly old-world as ivied cottages, soft South-of-England air, and love for cricket can make it. Here is to be found the apotheosis of the teapot, the final flowering of the buttered muffin.

But since Victoria is above everything friendly, personally and climatically—provided one has been properly introduced—it will afford, in addition, all the cosmopolitan outdoor pleasures, such as year-round golf, cruising, hunting, and fishing as well as capital motoring.

The three-hundred mile island is one long park, planned and planted by Nature in an Easter mood, and protected by the British Columbia Government for the sole benefit of the tea basket and the thermos bottle.

## A TRUE NEVER-NEVER-LAND

And now, are you satisfied with Europe in Canada, or do you crave the Never-Never-Land, Wendy of the Western World? Yes, you can find it. There's a ship that leaves Vancouver Harbor and slips up past the totem poles and the kayaks of Alert Bay, through the puff-ball fogs of the Stikine River, by Ketchikan and Taku Bay biting icebergs out of a ten-mile glacier, to the gold mines of the Gastineau Channel, and the fearsome tales of Skagway and the trail of '98!

You've come a thousand miles by water. You can go twenty-one hundred more down the windings of the lonesome Yukon to St. Michael by the Northern Lights. You can sit with the wolves on the Arctic Circle and watch the sundogs dance, and the Midnight Sun come boiling up into a grey world.

But this is just for Wendy, this copper-and-gold Alaskan postscript to a Canadian summer. The rest of us who take the "Norway" trip will go over the White Pass from Skagway to Lake Atlin, where there is a good hotel, and the mail comes twice a week, and we can still hold the ribbons of our own little world back home.

## TRAVEL SANS TROUBLE

(Continued from page 65)

paper, calendar, and blotter of the same tone of gray and has within it two little leather-bound address books. This writing pad is illustrated at the left of the open riding-habit trunk. The manicure roll in the sketch in the middle and to the left, on page 65, is made of soft levant leather in rose and is fitted with pearl-mounted articles. The hat-box, portmanteau, two bags, writing-pad, and manicure case described above are from Mark Cross.

Not every one realizes the advantages of a metal box for use while traveling. The woman who possesses a box like the one sketched in the middle to the right, on page 65, may pack all her cosmetics safely in it. The box is gray and is fitted with many convenient little compart-

ments. A flat tin box for hair-pins is another convenience for travel. There are compartments for long and short pins. It is shown in the sketch with the manicure roll.

It is well to render scissors harmless by plunging the points into a cork like the one sketched at the left on page 65. The tin boxes and scissors cork are from the Special Order Shop.

A traveler's game of chess in a neat little folding leather case will help to while away the uninteresting part of a journey. The chessmen are mounted on little button-like arrangements which slip into holes in the board, so that no jarring of the train will misplace them; this chessboard is from Martin and Martin.



## Sport Stockings

Heavy thread, loosely woven, soft silk hose with stripes of black, blue or rose, \$12.00 a pair. The same design in Scotch wool, \$5.00 a pair.

## CATALOG OF EXCLUSIVE HOSIERY

A beautiful catalog, illustrating and describing PECK & PECK'S exclusive hosiery will be sent upon request.

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# Is your Hostess glad she asked you?

## WHEN—

The bright young thing on your left twitters about the Nine o'clock Theatre, or the intricacies of Pirate Bridge, or the place of Mestrovitch in modern life, when you don't know whether Mestrovitch is a prelude to the Russian Ballet or a new kind of Bulgarian buttermilk—

### Do You Look Like This?

You would have known all about them if you had read

VANITY FAIR



## WHEN—

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### And Look Like This?

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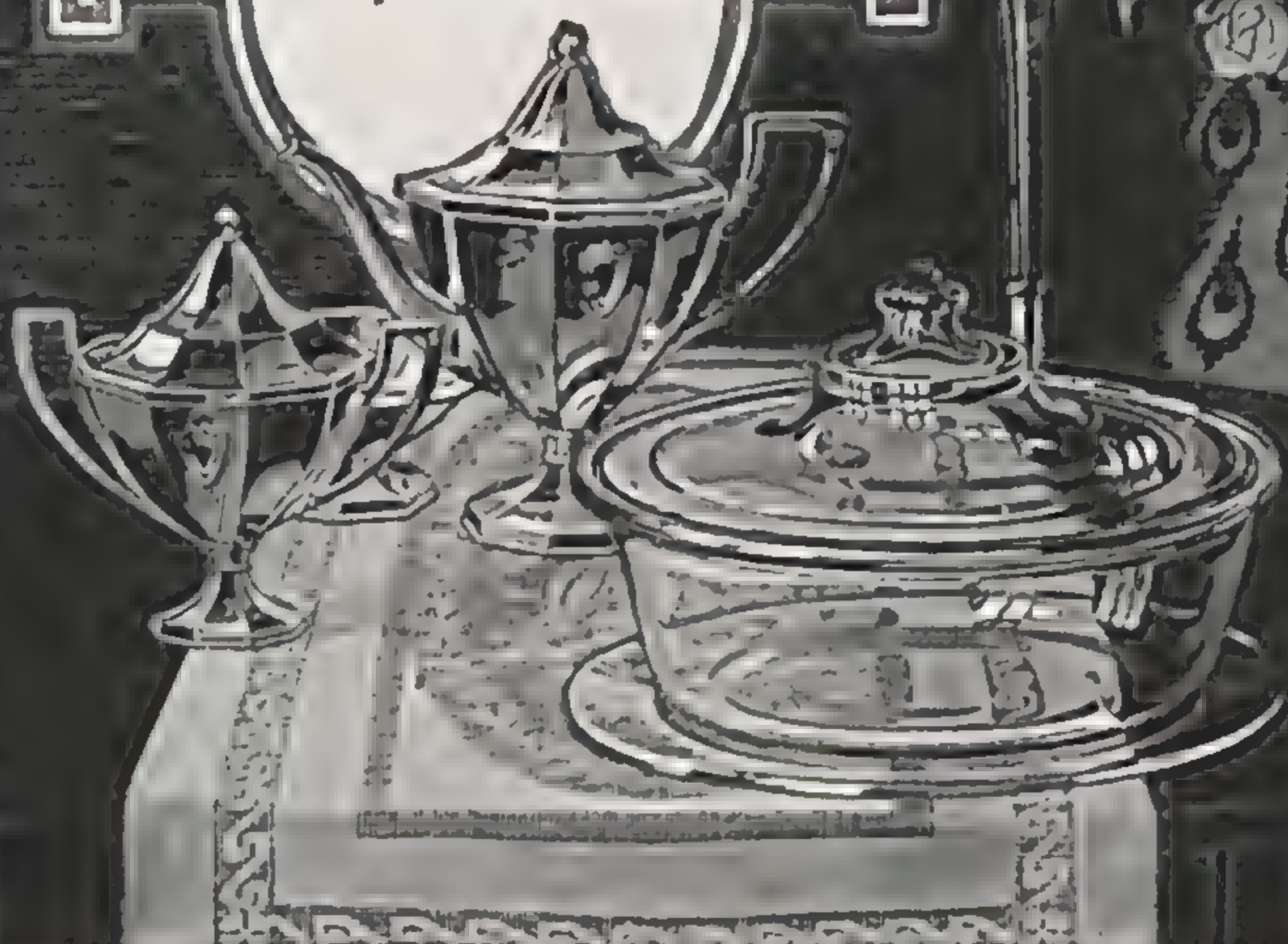
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**PYREX**  
Transparent Oven-Ware



Blue corn-flowers grow in prim rows around a blue straw hat

## NEW YORK DOES ITS BIT

(Continued from page 43)

girdle of soft blue silk; it is sketched in the middle of page 43. Florence Walton, who danced, wore her necklace of diamonds and pearls in a most original way. Instead of letting the pendant lie flat on her neck, she wore her necklace high about her throat, and the pendant dangled from just under her chin in a highly becoming manner. Her necklace is sketched at the left, in the middle of page 43.

Mrs. Leonard Thomas, who had a box at this affair, had with her Miss Mary Canfield. Mrs. Thomas wore a gown of wine colored satin, cut square in the back, and made with long tight satin sleeves. She wore short white kid gloves. Mrs. Thomas's hair is cut short, and she wears it drawn straight back from her face, and loosely waved. Miss Canfield's dress of black satin was cut square in the neck and had long loose sleeves of silver net, which grew wider at the bottom and ended in broad bands of silver lace.

### TO HELP THE RED CROSS

The war, of course, has made us work even more strenuously for the Red Cross. Mrs. George J. Gould recently gave a most successful Red Cross Garden-party at Georgian Court, her Lakewood home. The grounds were opened at three o'clock in the afternoon, so that the guests might view them, but the entertainment proper, which consisted of moving pictures, did not begin until four. The entertainment took place in the casino, a low red brick building removed from the house itself. Tea was served by a group of young girls in Red Cross costumes, under the direction of Miss Edith Gould, and a number of charming children, in the miniature costumes of Red Cross nurses, sold flowers. Little Edith Drexel, the tiny daughter of Mrs. Anthony J. Drexel, Jr., and the granddaughter of Mrs. George J. Gould, was one of the most energetic and successful flower venders. This very young lady is sketched at the lower left on page 43 with her nurse, whose trim hat, long coat, stiff white collar, and dotted veil made up an absolutely correct costume.

The moving pictures were most interesting. They had been taken on the estate, and one film showed Miss Gloria and Miss Edith Gould in a pretty playlet written by Miss Gloria. This was followed by pictures of Mrs. Gould in a sort of fashion re-

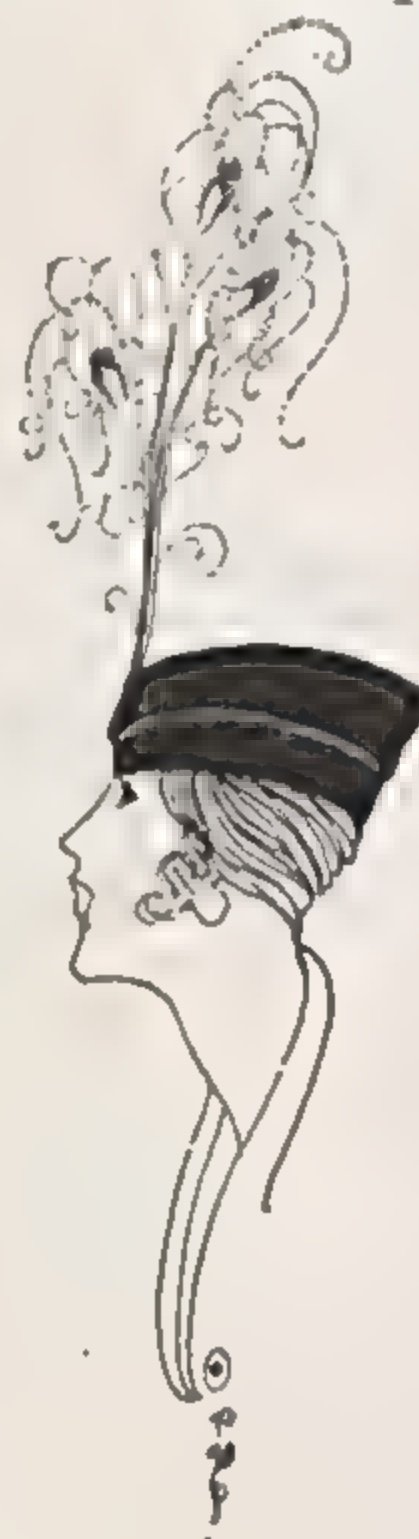
view, for she posed in a succession of her superlatively recent and amazingly chic costumes. One of the smartest hats in which she appeared is sketched at the lower right on this page. It is of black tulle trimmed with bands of black velvet and sprays of paradise.

### WAR AND WAR BRIDES

It is astonishing how quickly a country adopts the vernacular of war; it has already become quite fashionable to be a "war bride." One of the immediate results of the recognition of a state of war between America and Germany was the hastening of numerous weddings which were scheduled for later in the spring, for many bridegrooms were members of regiments and anticipated a call to service. The marriage of Miss Angelica Schuyler Brown to Mr. Peter Cooper Bryce followed quickly upon the announcement of war, for Mr. Bryce, who is the son of the late General Lloyd S. Bryce, is a member of Squadron A. The wedding took place at the home of the bride, and it was very quiet, for both families are in mourning. The wedding of Miss Roxanna Wentworth Bowen to Mr. William Stephen Van Rensselaer, while not actually a war wedding, was connected with international affairs, for the groom is third secretary of the American Embassy at Rome, where he will resume his diplomatic duties as soon as possible, taking his bride with him. The wedding, which took place at St. Thomas's Church, was one of the largest that took place this season.

### STILL ANOTHER WEDDING

A charming spring wedding was that of Miss Katherine D. Price Collier to Mr. George Baker St. George, which took place at St. Mary's Church at Tuxedo Park. This wedding was not a war affair, for it had been planned to take place in April. Miss Collier's gown, which was of white chiffon trimmed with Valenciennes lace and embroidered in pearls, is sketched at the top of page 43. It had a long court train of white satin brocaded in silver, and the veil of silver-edged tulle was arranged in a becoming cap around her face. Her attendants, who were her sister, Miss Sara Price Collier, Miss Evelyn St. George, sister of the groom, Miss Laura Delano, and Miss May Vogel, (Continued on page 128)



Yes, they're peacock feathers, — superstition evidently had no place in its wearer's life



It's just row upon row of gray ribbon, a gray silk tassel, and a purple veil, and Mrs. Angier Duke wears it



Mrs. George Gould posed for private moving pictures in this halo of black tulle, velvet, and strands of paradise



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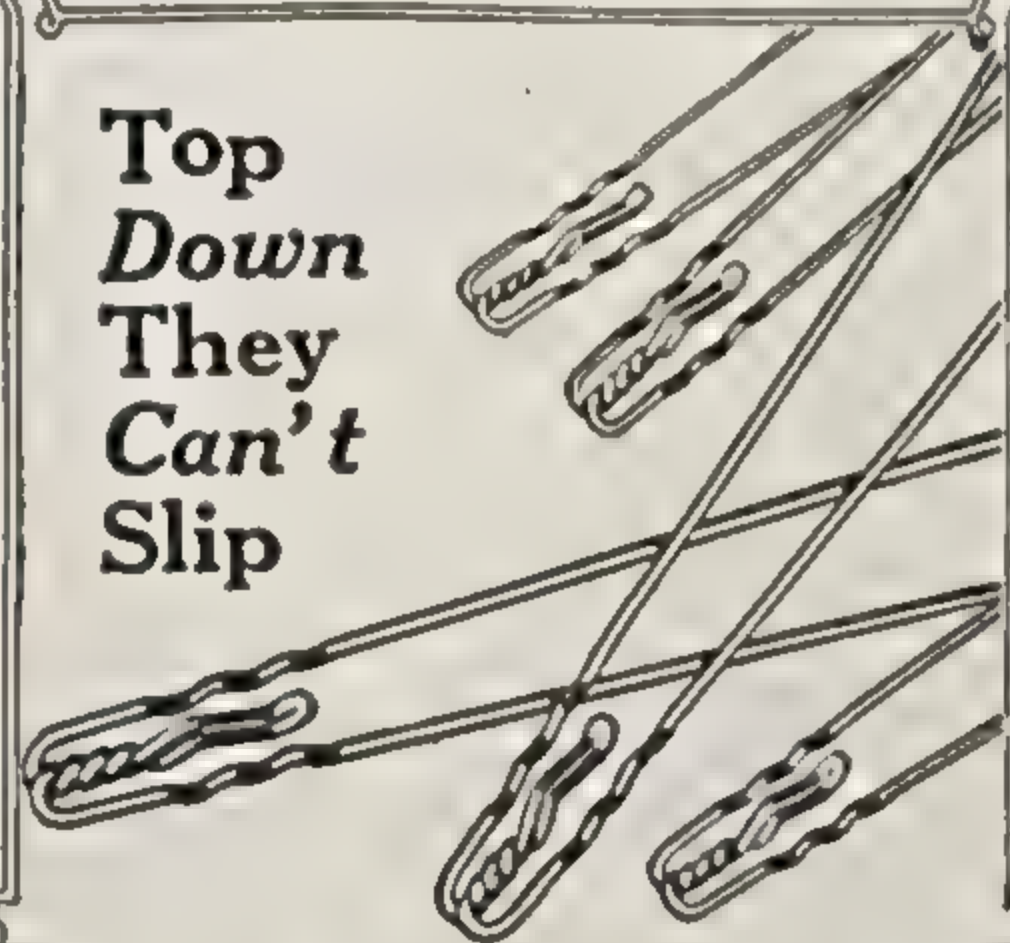
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## MONTE CARLO IS GAY

(Continued from page 52)

there every day since it was established and is beloved and deeply respected, alike by her patients and by her fellow-workers on the staff. Her marriage is not to end her duties at the Radium hospital.

Americans were prominent at a bridge tournament held in the *salle de fêtes* of the Park Palace in Monte Carlo. It was a great success, and produced a handsome sum for two of the local war charities. The Duchess de Choiseul presented a splendid specimen of Capo di Monte faience as a first prize; it was won by Lady Walsingham.

## THE WORK OF LADY HADFIELD

Lady Hadfield, who is a daughter of Colonel Samuel M. Wickersham, of Alleghany, Pennsylvania, took for the season the beautiful Villa Primevera at Cap d'Ail, and so became a neighbor of the Duchess de Choiseul. She was accompanied by the Honorable Mrs. Walter Long, widow of the late General Walter Long, whose father was the Right Honorable Walter Long, statesman. Mrs. Long is a niece of Sir Alan Johnstone, late British Minister at The Hague; her father was also on the Riviera this season. Lady Hadfield is credited with having done more than any other American woman to alleviate the suffering caused by the war. That seems a great deal to say, but from all one hears from Americans and Europeans alike, it is no exaggeration. Her husband, Sir Robert Hadfield, is the inventor of manganese steel.

Mr. and Mrs. Henry A. Lyons (the American Vice-consul and his bride) returned early to Nice; but later arrivals at Monte Carlo were numerous and interesting. The famous Polish painters, Jan and Tade Styka, father and son, arrived from San Salvador, where they had painted some very successful portraits. Tade Styka, while at Monte Carlo, was at work on a group portrait of Mrs. Marcelin Singer and her daughters; he intends to finish this painting on his return to his studio at Garches, near St. Cloud. Other later arrivals included Mrs. Travers, a charming American; the daughter of the Marquise de Rochegude; and the Duchess La Rochefoucauld.

Mr. Frank Otis put up at the Paris,

and entertained much at luncheon and dinner. The Earl of Craven was to be seen; Mr. and Mrs. William Gould-Brokaw, who were on their wedding trip, stayed at the Victoria for some weeks. Lady Cheylesmore and the Honorable Mr. and Mrs. Francis Eaton, from Cannes, were at the Paris. The Princess de Faucigny-Lucinge, M. Le Bargy, the Marquise de Boisguilbert and the Marquis Charles de Boisguilbert, M. Henri Deutsch (de la Meurthe), M. Serge de Diaghilev, Princess Clelia Ruspoli, and the Duchess de Gramont, were some of the latest arrivals. Mrs. James Hazen Hyde returned to Paris with her husband early in the season, and Mrs. and Miss Oldbury Burne left about the same time for a tour in Italy, thence to go to Paris and London. The Prince of Monaco, as usual since the war, lived on board his yacht and his palace was closed. His Serene Highness was present at the first night at the Opera, and the Prince and Princess Danilo of Montenegro and Mlle. de Valentino were with him in his box.

Mr. F. B. Marion Crawford, son of the famous novelist, has been working on the libretto of an operetta; this libretto he has written in conjunction with M. Léon Stackiewicz, the versatile Polish playwright, architect, caricaturist, poet, and journalist. The music, by the veteran Polish pianist and composer, Eugène de Westh, is brilliant and melodious.

## THE GOLD MEDAL

Lady Michelham, who was recently honored by the French Government with the *Médaille d'Or* for her valuable work in connection with the Hotel Astoria Hospital, Paris, was also at Monte Carlo.

The Honorable Sir John and Lady Ward (who is a daughter of the late Honorable Whitelaw Reid, some time American Ambassador at the Court of St. James's) have purchased "Rosemary," a charming property on Cap Ferrat, near Beaulieu. Sir John is the eldest brother of the Earl of Dudley. The house was designed by a well-known English architect, Mr. Harold Peto, who was also the architect of the Curtis Villa Sylvia; he was also the designer of the famous Villa Maryland, owned by Mrs. Arthur Wilson.

## NEW YORK DOES ITS BIT

(Continued from page 126)

were gowned alike in pink silk and tulle. The gowns had sleeves and yokes of tulle, and wide girdles of silver ribbon ending in silver buckles at the sides. With these costumes, Miss Collier's attendants wore hats of brown shadow lace edged with brown wheat. The costume appears in the same sketch.

In spite of the war, there have been many post-lenten social activities. The tea dances at the Club de Vingt and at the Vanderbilt were crowded during the week after Easter. At one of the latter appeared the exceedingly chic black outfit sketched at the lower right on page 43. The skirt was cut with pockets which turned back to give the smart width over the hips, and the coat, which was pointed at the front and had long slim sleeves, was cut away in front like the coat of a man's dress suit, displaying a tucked white waistcoat. A high collar and a close black hat edged with a white band appropriately finished the costume.

All sorts of smart street costumes are appearing these spring days. Miss Mercedes de Acosta wears a costume of dark blue jersey with a full skirt and a knee-length cape which is girdled with black patent leather in the front only. Her arms pass through slits in the sides, and the back hangs loose. The collar of tan jersey cloth extends into a scarf, which can be worn either hanging loose, or with one end thrown over the shoulder. Her hat is dark blue straw, made after the

famous fashion of Napoleon's hat and edged with tiny ostrich feathers. Miss Audrey Osborn also favors dark blue. One of her costumes is of blue serge, with a plain full skirt and a loose coat, the fronts of which extend into sash-ends, which tie in the back.

## FLAPPERS THAT BLOOM IN THE SPRING

New York bloomed with chic young girls home on their Easter vacations. The little hat sketched at the right, in the middle of page 43, was worn by a charming brown-haired girl of sixteen. It was almost a replica of a French soldier's cap, and it was composed of row upon row of dull cloth, alternating blue and red. About the bottom there was a band and peak of black patent leather. There are many other utterly delightful hats, one of which is sketched at the top of page 126. It is of blue straw with flat blue corn-flowers arranged precisely about the brim, and it is banded with a bit of black varnished ribbon. In the middle of page 126 is sketched a close black hat with three peacock feathers posed at the front, apparently its wearer is not superstitious. The hat sketched at the lower left of page 126 was worn by Mrs. Angier B. Duke. It is made of rows and rows of pale gray silk ribbon. Mrs. Henry Sanford wears a black satin toque with a band of tulle falling over the face, and a wreath of fruit about the crown.

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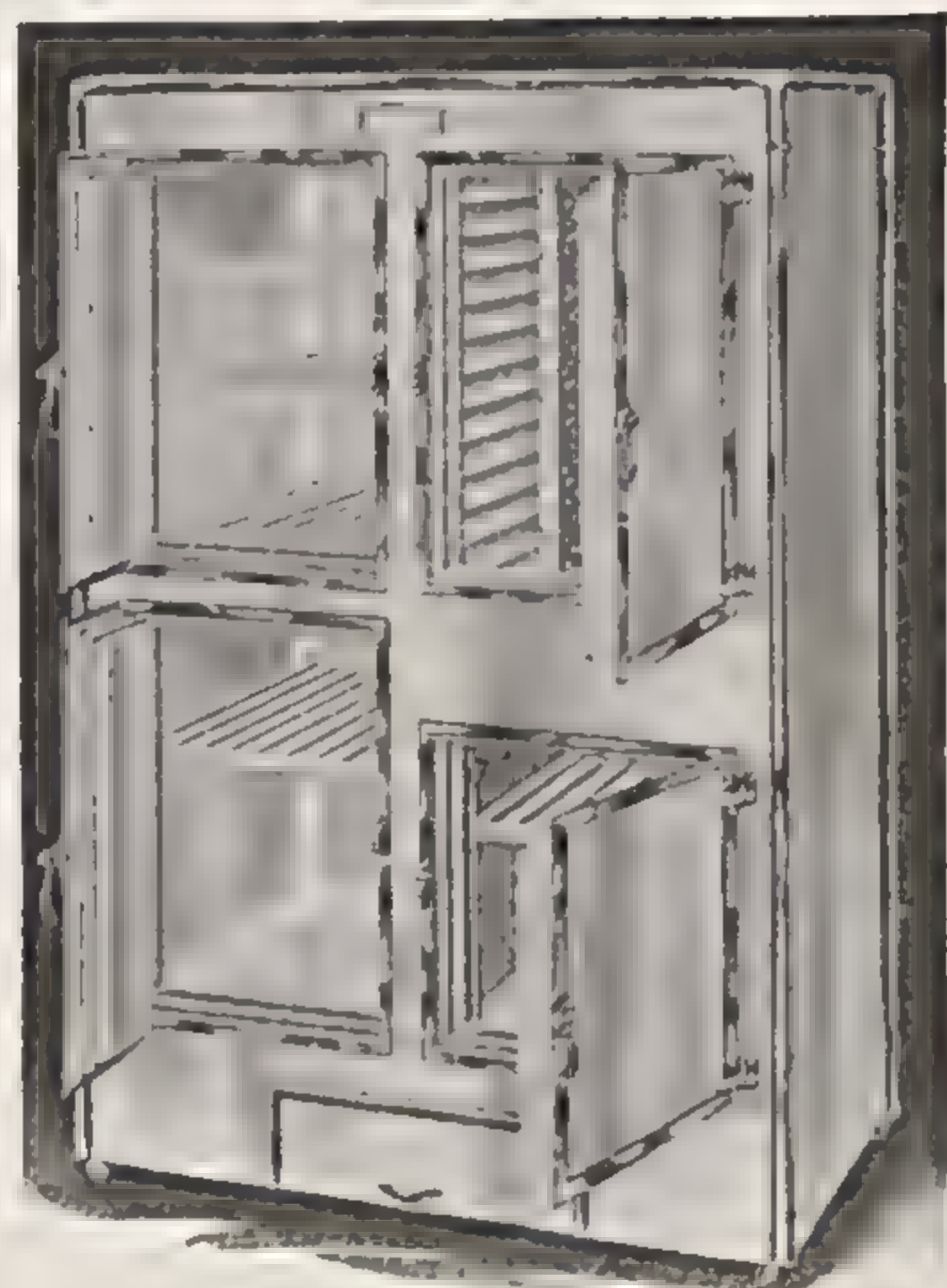


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## OPERA AT MONTE CARLO

(Continued from page 53)

Princess Dovlette Mirza Riza Khan wore a black-and-white striped satin frock and a black satin Russian hat. Princess Kara-Georgewitch and Princess Albert Ghika were both in black; Prince Aga Khan, Princess Jean de Broglie (née Decazes), Prince Philippe de Caraman-Chimay, Prince Brancaccio, and the Duke and Duchess de Grammont, were also in the audience, and the Duchess de Grammont wore white silk jersey with a very deep sailor collar of ermine, a large ermine muff, and a Russian toque of black velvet. M. de Mantacheff, the Russian petrol king, the Marquise de Maleissye, M. and Mme.

Macchetta d'Allegri, Mr. and Mrs. Palmer Bennett Morrison; Mrs. Frothingham, Mrs. Draper Colburn, Miss Louisa Hamilton-Paine, Mrs. Ella Hoffmann, and M. Georges Kohn, Privy Councillor to the Prince of Monaco, were also of the notable audience.

Lady Michelham was dressed in a black satin princesse gown entirely without trimming, and she wore a black satin hat equally devoid of ornament. Mrs. Herman Harjes was in dove gray satin, made with a very narrow skirt. Mrs. Jefferson Davis Cohn, who was with Lady Michelham, wore a gown of cherry-colored silk jersey, a one-piece dress falling straight from shoulder to hem and trimmed only with a chin-chilla sash six inches broad, worn below the hips and tied on one side, which was slightly lower than the other; this note of gray was repeated



Madame Zepilli sang the leading rôle in "Tosca," "Platée," and "Rigoletto"

but not very long, and very beautiful diamonds; her wrap was a sumptuous cape of sable. Mrs. Charles Porter Moser wore a black picture hat and black tulle dress, and the costume of Mrs. Jacques Leishman was of a beautiful black silk chenille cloth, close fitting and long, almost touching the floor. The Countess de Berteux, who was very prominent at Monte Carlo this season, wore a black satin gown with a very full skirt, touching the ground, a long Russian blouse and a sable turban.

Among the Americans from Nice were Mr. and Mrs. E. Berry Wall, Mr.

(Continued on page 132)



While convalescing at Monte Carlo, M. Jim Cerdan, quartermaster of the French artillery and baritone of the Paris Opéra, sang the rôle of Vitellius in Massenet's "Herodiade"




As Roger in "La Rondine," Schipa proved himself a tenor born to sing the Puccini strain



Battistini, baritone of the Imperial Russian Opera, added to the laurels of many years' success





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## OPERA AT MONTE CARLO

(Continued from page 130)

and Mrs. Talbot Taylor (who have just taken the remarkable Château de Milléon, near Nice), Mrs. James Hazen Hyde, and Mr. and Mrs. Arthur Wilzin. Mrs. Wilzin wore to the opera a pearl gray charmeuse costume, with an underskirt of sapphire blue satin showing six inches below; around the waist was a sash at least twelve inches wide, plaited and knotted on the right side, with ends reaching to the ground. Mrs. Wilzin's jewels were sapphires and diamonds, and her hat was a sapphire blue satin cloche. Mulai Hafid, former Sultan of Morocco, was also present, a grave and striking figure. The Marquis and Marchioness of Londonderry were at the opera, as Major the Marquis of Londonderry had been accorded a week's leave from the front, where he has been since the beginning of the war. They are spending their short holiday in that palatial villa, "La Pastorella," Cimiez, which Lady Nunburnholme has placed at their disposal. Lady Londonderry is the beautiful daughter of the Right Honorable Henry Chaplin.

Interesting as was the opening night of the opera at Monte Carlo, the true sensation of the season was the première of Puccini's new work, "La Rondine," for Puccini is unquestionably the most popular of living operatic composers. The scene of this opera, which has come to be known in English both as "The Swallow" and as "The Bird of Passage," is laid in the days of the Second Empire in Paris and in Monte Carlo. The beautiful Magda, by grace of the wealth of a certain Rambaldo, a man of years and dignified rank, maintains a magnificent salon, to which flocks a merry little Bohemian world of poets, painters, men of business, gilded youth, and pretty actresses. All this, however, begins to pall on Magda and as *la rondine* seeks ever a nest in lands of the sun, so Magda's soul aspires to fly towards real love.

Into the midst of the gay artificialities of Magda's friends, where the poet, Prunier, conceited, selfish, and shrewd has already divined her secret, comes Roger Lastuc. Roger, in the first flush of youth, has come to Paris to finish his studies and brings a letter from his father to Rambaldo, an old friend.

There follows an interlude during which the poet shows his real nature in a commonplace love affair with the little minx, Lisette, Magda's maid. Then Magda is seen to steal out in disguise and alone to go to the Bal Bullier, whither the teasing grisettes have taken Roger.

### CRESCENDO OF MUSIC AND PLOT

The second act opens at the Bal Bullier. Roger is dismal, bewildered, and—save for occasional rallies and sallies of some impudent but delightful young women—bored. Presently comes Magda, acclaimed by the motley crowd as a new grisette. She seats herself near Roger's table; their eyes meet; they love at sight, after the manner of the opera. But Destiny is already at hand. Into the midst of the gaiety and heralded by the startled warnings of not less startled friends, walks Rambaldo. For Magda there is no escape. In a dramatic and trenchant scene, Rambaldo, incensed and scornful, yet austere and dignified in his indignation, casts off his faithless mistress, and she is left alone.

But Roger, his heart full of love, pity, and hope, steals back and comforts her.

The third act transfers the scene to the Riviera itself. The rose of love expands on the Coast of Azure,—expands and fades. Roger sees only the eternal love, and he has written to his father begging him to consent to their marriage.

The answer is that the house of Roger's ancestors shall be opened, provided only that she brings to it an honorable name and a blameless past.

But this time Magda is too honest to deceive. In a revolt of conscience, she refuses to act a lie. In a tempest of self-accusation and of self-condemnation, she breaks for ever with her lover, who protests in vain.

### POETRY, PASSION, AND SATIRE

Not even the fashionable poet would dare pretend that this is a new tale. Clearly, Murger, Béranger, and the rest count for something in presenting this opera; but there is a new combination—new in modern opera at least; the spirit of such pieces as "La Vie de Bohème" and "La Dame aux Camélias" is there, but it is presented with a later realism and a different poetry, and it is adroitly checked and contrasted with a humor which is partly cynical and wholly satiric. Magda, Roger, and Rambaldo are more like human reality than any of the characters in the earlier works; but whereas in these earlier works, all the *dramatis personae* are, so to say, off one palette, all sympathetic with each other and with ourselves; here real passion is contrasted with mocking satire of manners and of types; yet both the force of passion and the edge of satire are softened in a pervading mirage of poetry. Magda, Roger, and Rambaldo are real people who really love, really deceive, are really deceived, and really suffer. When Rambaldo casts off Magda and when Magda renounces Roger, both the action and the characters reach the danger-zone of spiritual drama and are not only convincing but vivid with the force of nature and the dignity of truth. Action and character both reach the danger-zone of the tragic, but—they never enter it. On the edge of crisis, the strain is always relaxed; swiftly, smoothly we pass from heart-break to amusing malice and light-hearted laughter; and every turn of the half-tragic, half-comic anecdote is rounded with a rainbow of poetic feeling.

### AN OPERA THAT IS DIFFERENT

The poet and Lisette and their intrigue are satires all through; the behavior of the little world in Magda's drawing-room is a satire of manners, very lightly but piquantly touched in; but there is at all times an almost pictorial sense of atmosphere, shade, color. The semi-sordid realism of Bullier's at day-break—deserted, so forlornly empty and dim, is redeemed by a stir of happy nature, the great sweet sound of the morning; and this is not a fanciful exaggeration, for it is true that even in the biggest cities dawn comes with clear purity and mysteriously cleans and quiets the soul, bringing fresh breaths of hope and a tender music of happiness. So Puccini here is poetically inspired when he accompanies the melody of the distant voice carolling in the dawn-gilded thoroughfare of Paris, with a delicate delicious pastoral phrase that suggests the morning beauty of the woods and fields.

The piece is not easily to be classified. It is at once light and passionate; yet not in its lightness nor in its passion is it quite like any other music-play, be it opera or operetta, *opéra comique*, lyric drama, or musical comedy. It has a certain, though not definite, affinity with such pieces as Messager's "Madame Chrysanthème," "La Vie de Bohème," and sundry "musical comedies" of British or American origin. Yet it differs from them all; the main difference is in its curiously pleasant infusion of satire and poetry into an essentially passionate tale.

### THE MATTER OF THE SCORE

As to the music. It is full of melody, at once Italian and individual. There are at least three instances of the always

(Continued on page 134)





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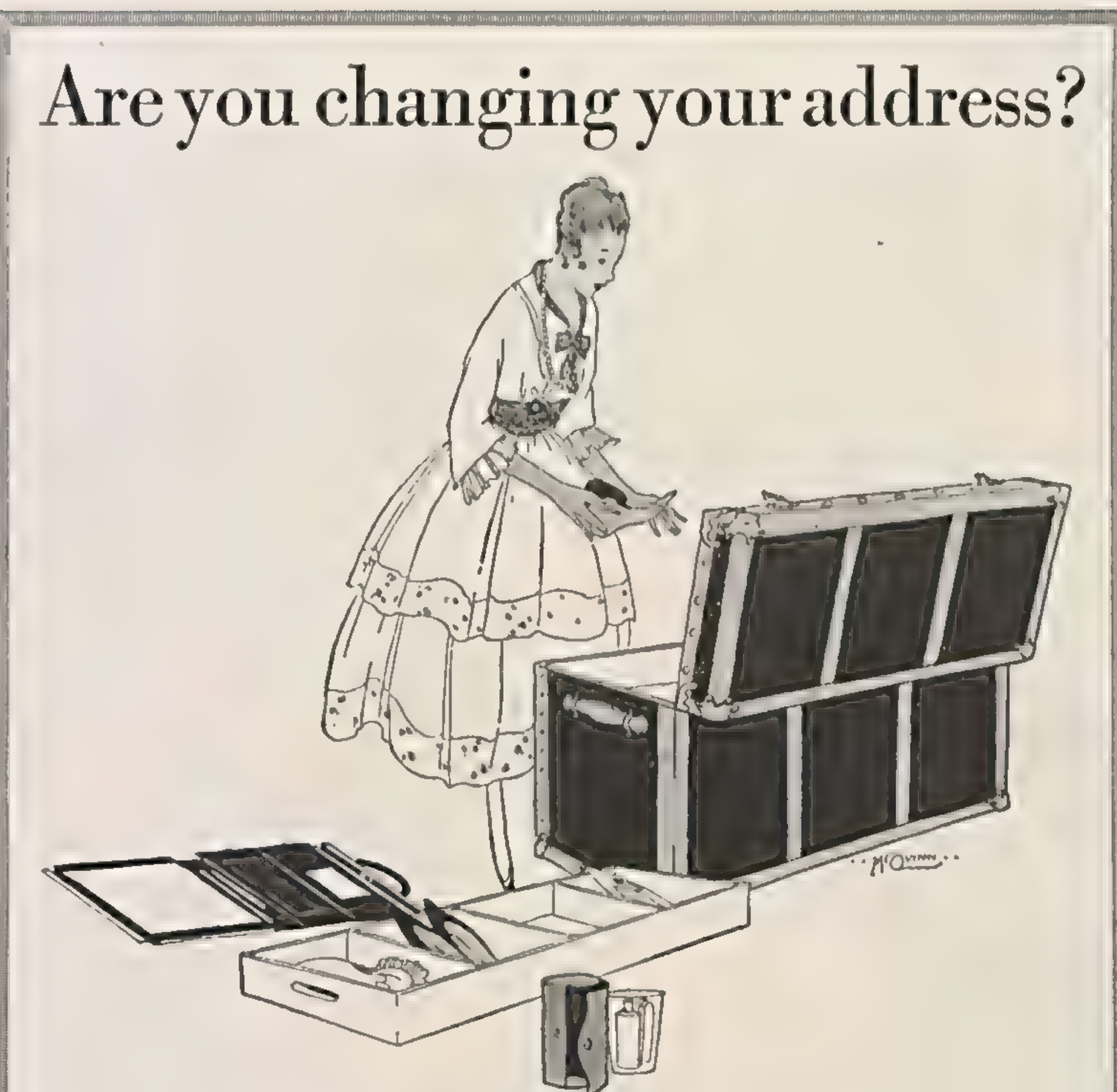
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## OPERA AT MONTE CARLO

(Continued from page 132)

effective "true Puccini" crescendo and climax of passionate utterance, always effective because it always carries people off their feet; and there are dance motives that are certainly destined to a wide popularity.

The first act is remarkable in that it is, from first to last, conversational, unless we except the song divided between the poet and Magda, but even this is interrupted by the remarks of the company. The setting of so much chatter to such unhalting, such expressive, and such charmingly melodious music is in itself a remarkable tour de force. One says of the first act that it is very pretty and agreeable, but the second act has more force and more variety; it rises through incident after incident to a dramatic height in which the composer's mastery of effect strikes with extraordinary power; and then it resolves into the delightful dawn music already mentioned.

The points of the third act are, first, the idyllic love duo, then the quaint quarrel between the poet and Lisette, and finally the scene of the reading of the letter and the final tragedy of the renunciation. After two hearings, it would seem that, on the whole, the second act contains the best writing, alike for voices and for orchestra. The instrumentation here seems more original, the melodic and rhythmic ideas more various, and the harmonic and contrapuntal science more impressive. The big ensemble of this act, for instance, seems perhaps the best thing that the composer has yet achieved in that vein. But there are points of interest all through, and the impression of the whole is an impression of charm—of power reserved, of pleasantness now flowing with a dreamy languor, now dancing with joy, now rippling with laughter and of poetry.

cendo, and culminant fortissimo. Mr. Schipa, too, is a tenor born to sing the Puccini strain. His voice is beautiful in quality, yet very powerful at need. Mlle. Ferrario proved herself an exceedingly clever comic actress and a charming singer. Her Lisette was not merely pert and pretty; it was touched with novelty—a rare thing in stage chambermaids. The second tenor part, that of the fashionable poet, was well played and passing well sung by Dominici, and Huberdeau's sketch of Rambaldo was not less than masterly in characterization, make-up, deportment, and feeling. Good all through, his exit in the second act was one of the finest things of its kind ever seen in opera, and his fine bass voice was in excellent form. The chorus sang exceptionally well in the long and difficult ensemble in the second act; and Signor Marinazzi, late of the Comédie Française and now director of the Boulogne Conservatoire, conducted with authority.

## OTHER OPERAS OF THE SEASON

Not less notable than that of "La Rondine" was the performance of the other operas of the season. Battistini sang notably in the "Demon," in "Ernani," as Don Carlos, and in the "Barber of Seville," as Figaro. As Don Carlos in Verdi's "Hernani," he was admirable. He dominated not only by his perfect singing, but also by his distinguished bearing. A tall and handsome man, Battistini is an aristocrat by birth; when he made his debut at the Argentina Theatre in Rome, in 1879, he won instant recognition as a great singer. The opera of his first performance was "La Favorita," and he recently went to Paris to sing in it again after nearly forty years of operatic success. He also appeared in Paris in "Maria di Rohan" and "Thaïs." The versatility suggested by these rôles is real in the singer. It was proved by his amazing leap from Rubinstein's "Demon" to Rossini's "Barber of Seville." That a man of his age, height, and weight should play that frisky, brisk, and naughty part, as he did, with such nimbleness of limb and such gaiety of spirit, is testimony to the excellence of his physique and to the versatility of his temperament; but it is also the witness of his complete and many-sided artistry.

In the footsteps of Calvé this year, followed Mlle. Heldy, the most girlish Salomé yet seen. She is very young, but she sings sweetly and truly; she has the quality—so rare in the theatre, so vital to art,—of sincerity. She achieved her summit of expression in the most beautiful and most difficult air in the whole opera, "Il est bon, il est doux."

Mme. Calvé herself was there, also, revisiting the scene of her triumphs. She greatly shared with Renaud and Tamagno the unforgettable glories of "Hérodiade" and the "Damnation of Faust" in 1903; and, as she pathetically said, to rehear that music now pierces her to the heart. It is said that Massenet haunts the Monte Carlo Theatre; if so (and certainly his spirit is not dead here, where so many of his finest masterpieces were created) he must be glad to see again that superb Salomé of his great work and the touching Marguerite of Berlioz's romantic and lovely cantata. The famous singer looked not a day older than she did fourteen years ago: she was just as beautiful and if anything more charming, more winsome. Her wonderful voice remains; but, alas, she no longer has the physical strength for stage work.

## OF SETTING AND INTERPRETATION

The setting and the interpretation were of high excellence. The interior in the first act was an irresistible picture of a Second Empire scene. The Bal Bullier was an old-time scene of pleasure and of folly, probably immeasurably the best in its kind that even Monte Carlo has ever delighted in. In all that motley multitude of pleasers, fools, philosophers, students, artists, men about town, bourgeois, and bourgeoises, people from the provinces, actresses in the height of fashion, sly grisettes, slyer poets, gray professors, and shabby idlers, almost every figure presented a study—not from life, exactly, but from pictures of the time. It was a very marvel of reconstruction of types and costumes; and if Magda and her gay little court reminded us of Winterhalter's courtly scenes of crinolines and pretty faces, of pretty shoulders and pretty arms—if, that is, the first act suggested Winterhalter spiced with Parisian gaiety and warmed with Parisian grace, then surely the second act recalled the incomparable types of Gavarni and Daumier. And the third act was a delicious Visconti-scape of the land, the sea, the architecture, the sky, the trees, and the flowers of the Azure Coast.

The interpretation was extraordinarily good. Mlle. Della Rizza made an ideal Magda, beautiful, seductive, sincere, passionate, gentle,—always bewitching, always delicious, and she acted with sure instinct and finished art. Her singing was admirable; her voice, at once velvety and clear, at once sweet and powerful, is wonderfully suited to Puccini's trying specialities in sustained legato, prolonged cres-



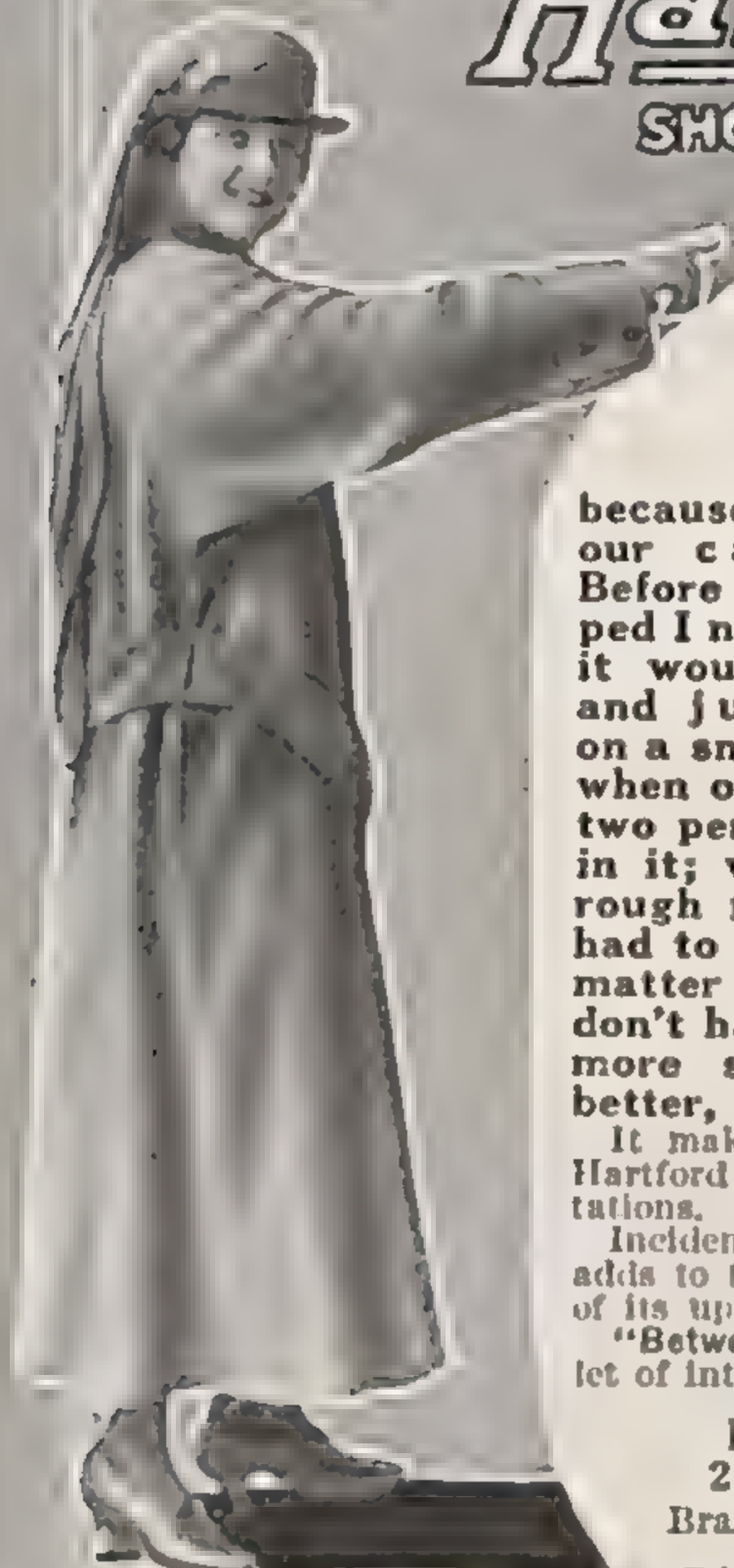
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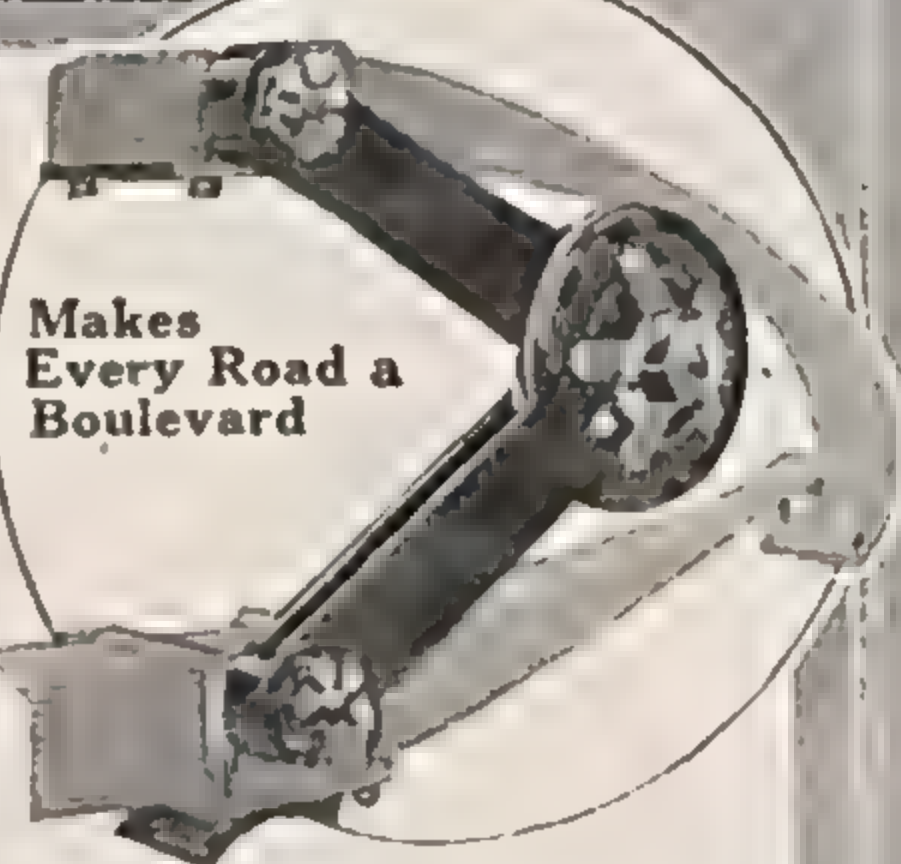
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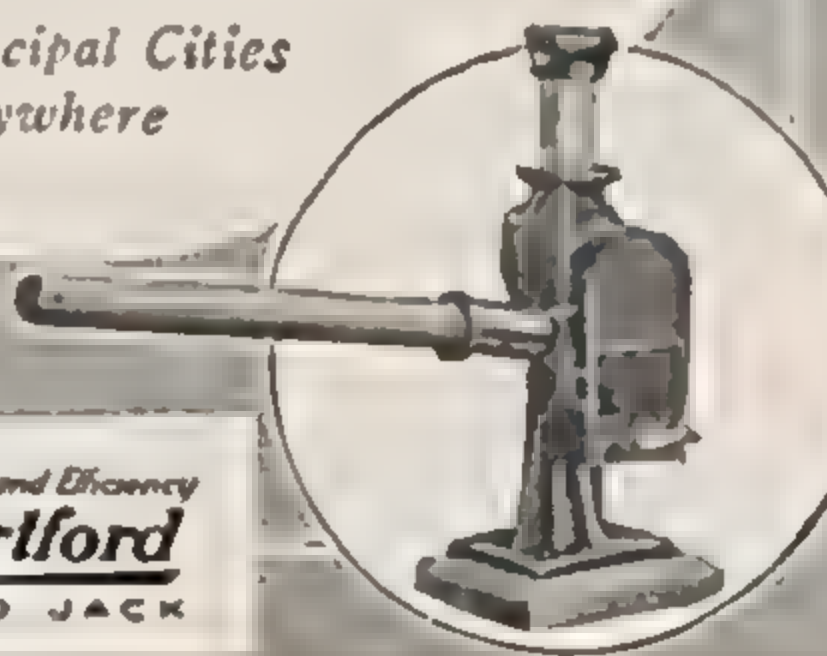


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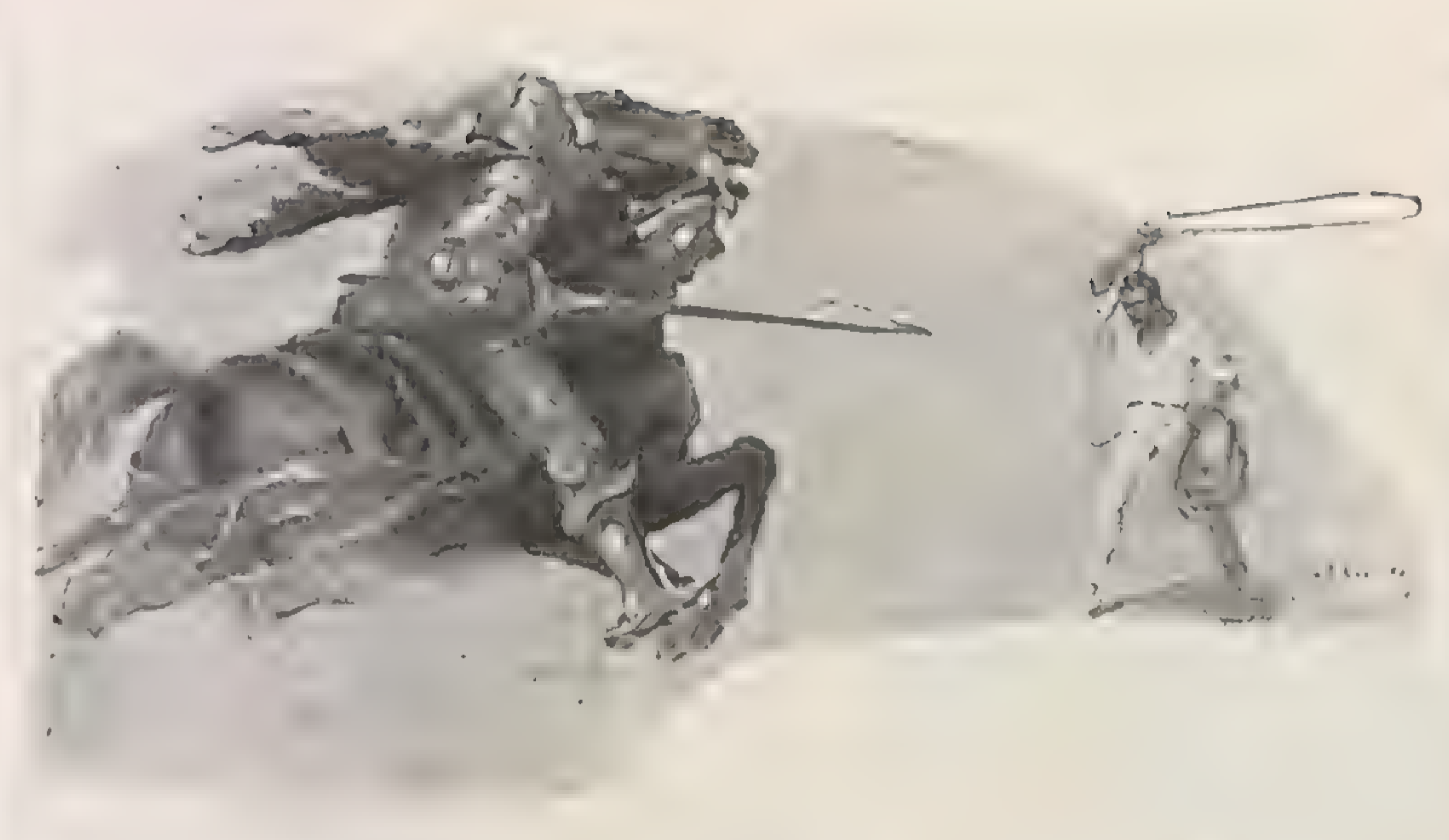
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He was a gallant fighter for freedom, for humanity. The simplicity, the kindly humor, the generosity, the spirituality half revealed, that we like to think is America—all these were in Mark Twain. If foreign nations love him, we in this country give him first place in our hearts. The home without Mark Twain is not an American home.

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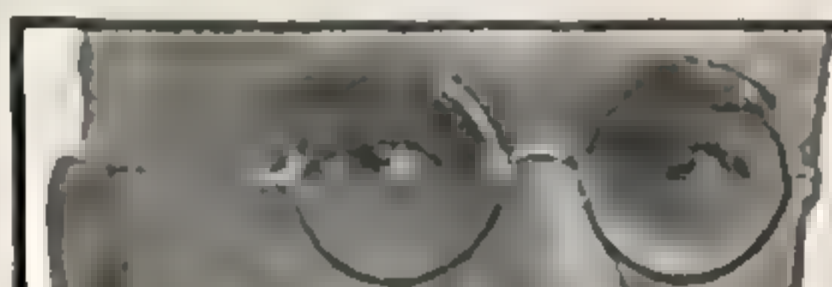
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## S O C I E T Y

### Births

NEW YORK

**Dick.**—On April 14, to Mr. and Mrs. William K. Dick, a son.

### Deaths

NEW YORK

**McAlpin.**—On April 12, at Ossining, New York, General Edwin A. McAlpin.

**Witherbee.**—On April 13, at his home, Frank Spencer Witherbee.

CLEVELAND

**Rockefeller.**—On April 15, Frank Rockefeller.

### Engagements

NEW YORK

**Baldwin-Alexander.**—Miss Ruth Baldwin, daughter of Mr. William M. Baldwin, to Captain Roger J. Alexander, Corps of Engineers, U. S. A.

**Beach-Perry.**—Mrs. Forbes Beach, daughter of Mr. A. Holland Forbes, to Mr. George Clinton Perry, son of Mr. William S. Perry.

**Blair-Gambrill.**—Miss Edith D. Blair, daughter of Mr. C. Ledyard Blair, to Mr. Richard Van Nest Gambrill, son of Mrs. Richard Gambrill.

**de Gersdorff-Bradlee.**—Miss Josephine de Gersdorff, daughter of Mr. Carl A. de Gersdorff, to Mr. Frederic J. Bradlee, Jr.

**Dickson-Graves.**—Miss Margaret A. Dickson, daughter of Mr. Joseph B. Dickson, to Mr. Harry Graves, 3rd, son of Mr. Harry Graves, Jr.

**Dickson-Watson.**—Miss Alice Young Dickson, daughter of Mr. Joseph B. Dickson, to Mr. Theodore S. Watson, son of Mr. George Henry Watson.

**Endicott-Robinson.**—Miss Gladys Endicott, daughter of Mr. Robert Endicott, to Mr. Beverley Randolph Robinson, son of Mr. Beverley Robinson.

**Greenwood-Weed.**—Miss Gretchen Greenwood, daughter of Colonel Moses Greenwood, to Mr. Newell Phipps Weed.

**Letchford-Halsted.**—Miss Marie B. Letchford, daughter of Mr. William S. Letchford, to Mr. Cornelius H. Halsted, son of Mr. J. Harsen Halsted.

**Moffat-Hofer.**—Miss Helene Moffat, daughter of Mrs. A. G. Moffat, to Mr. Martin Hofer, of London, son of Mr. John Jacob Hofer, of Zurich, Switzerland.

**Oakey-Olyphant.**—Miss Grace Oakey, daughter of the late John Forbes Oakey, to Mr. Robert M. Olyphant, Jr., son of Mr. Robert M. Olyphant.

**Scott-Legendre.**—Miss Anne Lee Scott, daughter of Mr. Thomas B. Scott, to Mr. James Hennen Legendre, son of Mr. James Legendre.

**Smith-Werner.**—Miss Natalie Young Smith, daughter of Mr. George Theodore Smith, to Mr. Lynn Woodruff Werner.

**Talmage-St. George.**—Miss Lillian Hunt Talmage, daughter of Mrs. Thomas Hunt Talmage, to Mr. R. C. Cecil St. George, son of Mr. Howard B. St. George.

**Willett-Woodhull.**—Miss Margaret Ruth-erford Willett, daughter of Mrs. Marinus Willett, to Mr. Charles H. Woodhull.

BOSTON

**Crocker-Little.**—Miss Helen L. Crocker, daughter of Mrs. Adams Crocker, to Mr. David Mason Little, Jr., son of Mr. David Mason Little.

CHICAGO

**Blow-Chatfield-Taylor.**—Miss Adele Blow, daughter of Mr. George Preston Blow, to Mr. Wayne Chatfield-Taylor, son of Mr. Hobart C. Chatfield-Taylor.

**Peck-Legge.**—Miss Haroldine Peck, daughter of the late Harold S. Peck, to Lieutenant John Douglas Legge, of the Coldstream Guards.

WASHINGTON

**Claire-Townsend.**—Miss Ina Claire, to Lieutenant Lawrence Townsend, Jr., U. S. N., son of Mr. Lawrence Townsend.

### Weddings

NEW YORK

**Baker-Low.**—On April 28, in the Church of the Saviour, Brooklyn, Mr. James McFarlan Baker, and Miss Nathalie Low, daughter of Mrs. C. Adolphe Low.

**Bird-Hewitt.**—On April 14, at the bride's home, Mr. Oliver W. Bird, Jr., and Miss Lois Virginia Hewitt, daughter of Mr. Harvey J. Hewitt.

**Butt-Vogel.**—On April 21, in St. Mary's Church, Tuxedo Park, Mr. L. Havemeyer Butt and Miss May F. Vogel, daughter of Mr. Herman Vogel.

**Dickey-Colt.**—On April 14, in the Church of St. Philip's in the Highlands, Garrison, New York, Mr. Charles D. Dickey, Jr., and Miss Catherine D. Colt, daughter of Mr. Richard C. Colt.

**Harriman-Fries.**—On April 12, in the chantry of St. Thomas's Church, Mr. E. Roland N. Harriman, son of the late E. Henry Harriman, and Miss Gladys Fries, daughter of Dr. Harold H. Fries.

**James-Hoadley.**—On April 25, in St. Bartholomew's Church, Mr. Ellery James, son of Mr. Henry A. James, and Miss Louise R. Hoadley, daughter of Mr. Russell Hoadley.

**Lewis-Bird.**—On April 19, in the Chapel of St. Bartholomew's Church, Mr. Reginald Minturn Lewis, son of Mr. Frederic E. Lewis, and Miss Claire Bird, daughter of Mr. Oliver W. Bird.

**Patterson-Crimmins.**—On April 16, at the bride's home, Mr. Arthur C. Patterson, and Miss Evelyn Crimmins, daughter of Mr. John D. Crimmins.

**Patterson-Gibney.**—On April 28, in the Church of the Incarnation, Dr. Daniel C. Patterson, and Miss Marion P. Gibney, daughter of Dr. Virgil P. Gibney.

**Rives-Hunt.**—On April 30, in the Whiting Memorial Chapel, at the Cathedral of St. John the Divine, Mr. F. Bayard Rives and Miss Helen Leigh Hunt, daughter of Mrs. Leigh Hunt.

**St. George-Collier.**—On April 14, in St. Mary's Church, Tuxedo Park, Mr. George Baker St. George, son of Mr. Howard B. St. George, and Miss Katharine D. Price Collier, daughter of Mrs. Price Collier.

**Whitney-Busk.**—On April 14, in St. James's Church, Mr. Edward Allen Whitney, son of Mr. Arthur W. Whitney, and Miss Peggy Busk, daughter of Mr. Frederick Busk.

BALTIMORE

**Colladay-Waring.**—On April 21, in St. Paul's Episcopal Church, Lieutenant Edgar B. Colladay, U. S. A., son of Mr. Forrest Henry Colladay, and Miss Mary Clare Waring, daughter of Mrs. William E. Waring.

BOSTON

**Roosevelt-Lockwood.**—On April 14, in Boston, Mr. Archibald B. Roosevelt, son of Mr. Theodore Roosevelt, and Miss Grace S. Lockwood, daughter of Mr. Thomas St. John Lockwood.

CINCINNATI

**Holden-Landis.**—On April 10, in the Church of the Advent, Mr. Ira Stansbury Holden and Miss Mary Bradford Landis.

PITTSBURGH

**Orth-Cunningham.**—On May 10, at the home of the bride's grandmother, Mr. Henry Jewett Orth, Jr., son of Mr. Henry Jewett Orth, and Miss Harriet L. Cunningham, daughter of the late Robert Cunningham.

SAINT LOUIS

**Von Schrenk-Barns.**—On April 28, in Bofinger Memorial Chapel of Christ Church Cathedral, Mr. Arnold Von Schrenk, brother of Dr. Hermann Von Schrenk, and Miss Helen Barns, daughter of Mrs. William Eddy Barns.

WASHINGTON

**Larkin-Irwin.**—On April 16, in St. Matthew's Church, Lieutenant Thomas B. Larkin, Corps of Engineers, U. S. A., and Miss Mary Regina Irwin, daughter of Commander William Manning Irwin, U. S. N.

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# Metropolitan

Other features in the June  
Metropolitan

Theodore Roosevelt on "Doing Your Bit." Sir Oliver Lodge on Spiritualism. William Hard, England at War. Adventures and Letters of Richard Harding Davis. Congress as seen by Art Young. The Indian Drum by Edwin Balmer and William MacHarg. Books, People and Things by Clarence Day. Pictures in Rotary Gravure. Six color cover design by Haskell Coffin.

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## S E E N o n t h e S T A G E

(Continued from page 68)

by a company composed of three negro women named Marie Jackson-Stuart, Blanche Deas, and Fannie Tarkington.

"Simon, The Cyrenian," is a passion play, which is based on that line in the Gospel According to St. Luke which reads:—"And, as they lead Him away, they laid hold upon one Simon, a Cyrenian; and on him they laid the cross that he might bear it after Jesus." According to the traditions of medieval Christian painting, Simon, the Cyrenian, was a black man; and Mr. Torrence has employed this incident of the procession toward Golgotha as a symbol of the heavy cross that has been laid upon the shoulders of the negro race until what time the teachings of the Master shall be vindicated and "the brotherhood of man" shall be honored as an actuality instead of merely receiving life-service as a phrase. This impressive play was beautifully staged by Mr. Jones; and the actors overcame by the weight of sheer sincerity certain obvious shortcomings in technique. Their voices, in particular, should be commended; for they spoke the standard English language with a quite uncanny reverence for its harmonic values.

Between the acts, a musical program of extraordinary interest was rendered by a negro orchestra, composed of members of the Clef Club. These musicians not only played but sang; and the easy eloquence of their singing made it utterly unthinkable for the hardened and habituated theatre-goer to drift out to the lobby to light a careless and time-killing cigarette. The orchestra was directed by J. Rosamond Johnson, a musical composer of uncommon merit who is also a scholar and a gentleman.

The great thing—the really great thing—about Mrs. Hapgood's project was the opportunity which it afforded to the public of New York to appreciate and realize the magnificence of the negro race. The richest folk-lore in America is the folk-lore of the negroes. They have made for us our finest melodies, our most imaginative legends, and they have given us our deepest and most delightful humor. Yet this rich mine of material has, thus far, remained unworked, and scarcely even touched, by our American theatre. The negroes imagined and recorded so sympathetically by Ridgely Torrence are related just as nearly to ourselves as the Irishmen imagined and recorded by John M. Synge are related to the theatre-going public of London. The makings of immortal songs have been arising, every moon-lit evening, from the lips of millions of our fellow-citizens; but, thus far, we have not hearkened and, in consequence, we have not heard. We have among us a race more easily and naturally eloquent than the peasantry of Ireland or the serenaders of the neighborhood of Naples. Shall we continue to ignore the people of this race of poets, or shall we allow them at last to arise and sing for us and make our life more musical, and greet them with the plaudits of applause?

**"OUT THERE"**

Many people, in this time of trial, have been prone to argue that there is no God, since otherwise the Prussian Government would not have been allowed to launch the war; but it is possible that even the enemies of all humanity are working out the will of God, in unsuspected and mysterious ways. Already, the Prussians have made a nation out of England; at present, they are making a nation out of Russia; and, before the lapse of many months or years, they may even succeed in making a nation out of the United States. The Prussians have befouled and mutilated many things whose very sweetness yielded proof that they were born for immortality; they have bombarded

the Cathedral of Rheims; but they have also called into existence many other things of equal beauty,—such things as the soul of Cardinal Mercier, Archbishop of Malines, and the mind and heart of Herbert C. Hoover, citizen of America and benefactor of mankind. A war like this creates much more than it destroys. For every million men it kills, it makes ten million more. The destruction is material; the creation is spiritual and divine. The world has lost Coucy-le-Château and the unforgettable Cloth Hall at Ypres; but it has found the soul of France. Indeed—as our own poet has told us—"He is sifting out the hearts of men before His judgment-seat;" and, through all the thunders of infernal cannon, "Our God is marching on."

"Out There," by J. Hartley Manners, is the most humanly appealing of all the pieces that have been suggested by the war. Mr. Manners has sought to show how the war has saved the soul of England, by turning slackers into citizens, and by offering to many people who had sunk so low as to despise themselves because they seemed to be despised and rejected by the world a clear ideal to live for and to die for. He tells us how the imposition of labor has been transformed, as if by miracle, to the opportunity for service, and how the Curse of Adam has been metamorphosed to the Triumph of the Liberator of Mankind.

This is a great theme; and it has inspired Mr. Manners to compose the most impressive play that he has ever undertaken. "Out There" is not, by any means, a well-constructed play; but it is humanly imagined and richly written. Mr. Manners has told us that the piece was conceived and built and written in scarcely more than a month; and this haste of composition accounts not only for its obvious defects but also for its merits. The defects of "Out There" are structural. The play appears to have been built up as the author went along. The first act is adequate, and the second is superb; but the third act is sadly disappointing. On the other hand, the sympathetic insight of the characterization and the sincerity of the dialogue have been increased considerably by the fine fervor which impelled the author to write this play with unimpeded haste.

A detailed synopsis of the plot would be superfluous, since nearly all the readers of this magazine are destined, sooner or later, to attend the play themselves. No one who sees the second act will ever easily forget it—it is so simply and so deeply human, so pure in its appeal to the most sympathetic sentiments.

The leading part in "Out There" is played, of course, by Laurette Taylor. Miss Taylor is an unusually able and exceedingly successful actress; and her popularity alone would be sufficient to attract a large patronage to the theatre. For this reason, she is all the more to be commended for her policy of taking into her company many other actresses and actors whose ability is measurable with her own. She does not attempt to shine before the public as a fixed and lonely star, but, rather, to increase the general illumination by appearing merely as the focal point of an assembled constellation. The acting of "Out There" approaches the impeccable. Great performances are contributed by Miss Lynn Fontanne and by Mr. Leonard Mudie and Mr. J. M. Kerrigan; and no part in the entire piece is played without distinction.

**"THE CASE OF LADY CAMBER"**

"Out There"—despite its structural defects—is a good play, because its composition was inspired by an interest in life; but "The Case of Lady Camber" is a bad play, because its composition was inspired merely by an interest in the

(Continued on page 140)



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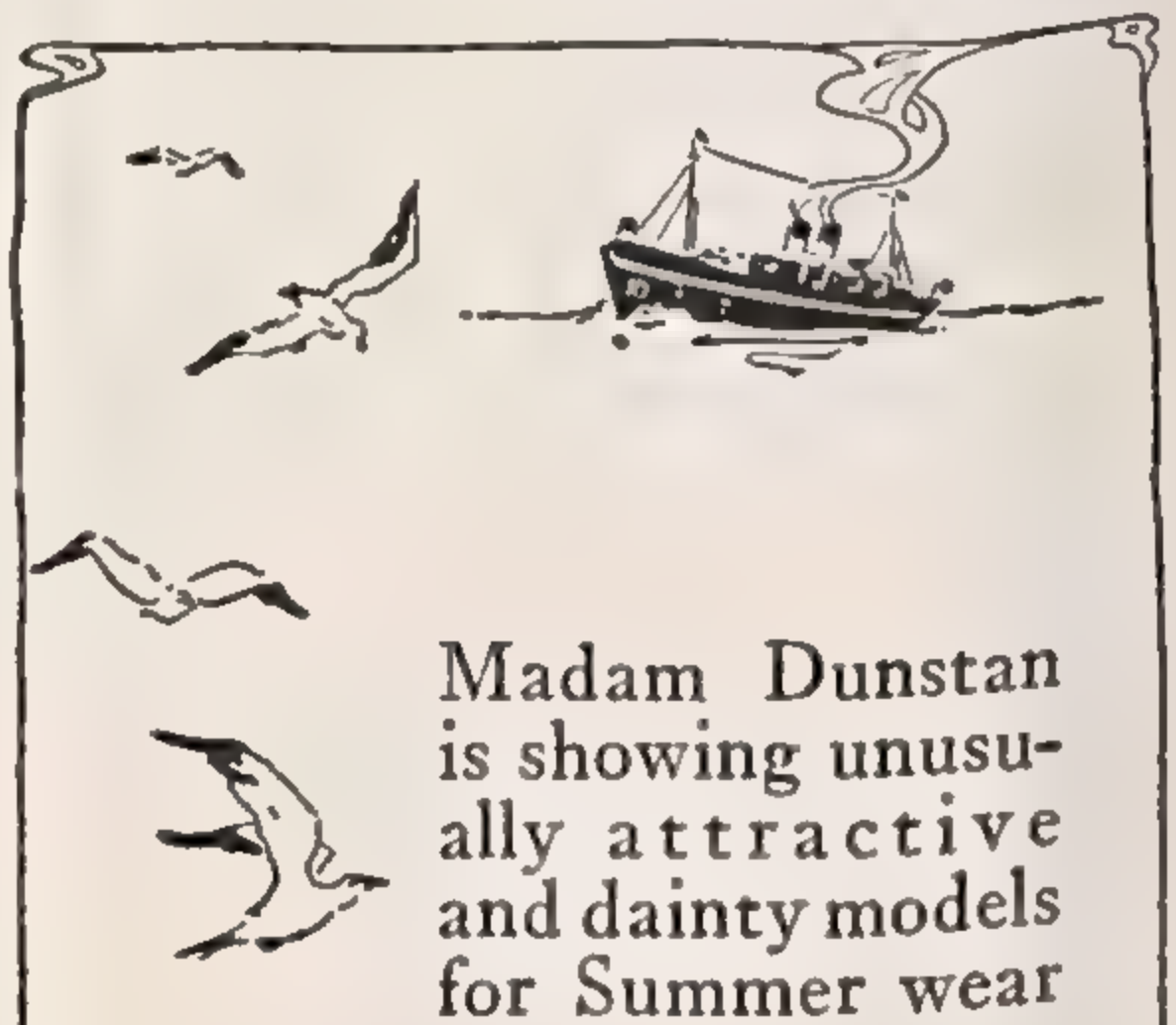
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## SEEN on the STAGE

(Continued from page 138)

traffic of the stage. The first is art; the second, mechanism.

An artificial play may be made interesting by a master-mechanic of the theatre, like Sardou or Scribe; but Horace Annesley Vachell, the author of "The Case of Lady Camber," is not a practised playwright. The exposition of the story is exceedingly laborious and cumbersome. Mr. Vachell has to work hard for an hour in order to involve his puppets in a situation that may be effective for five minutes. The play is not lacking in dramatic moments in the last two acts; but these moments, when reached, have already been discounted by tedious passages of antecedent preparation.

The story of "The Case of Lady Camber" might have been put to better uses by a skilful dramatist like Henry Arthur Jones. Lady Camber, an invalid, is entrusted to the care of a famous physician named Harley Napier and his attendant nurse named Esther Yorke. Lady Camber dies, suddenly and unexpectedly. It is discovered that Lord Camber has been making love to Esther Yorke; and it is suspected that the nurse has poisoned Lady Camber in order to set Lord Camber free to marry her. After the usual investigation, Esther Yorke establishes her innocence; and, in the end, she marries the physician, Harley Napier.

"The Case of Lady Camber"—constructed without skill and written without distinction—may be dismissed as much ado about nothing.

### "COLONEL NEWCOME"

A popular cartoonist has devised a special hell for people who have a habit of taking the joy out of life; but a deeper damnation should be decreed for playwrights who persist in taking the joy out of Thackeray. Thackeray is a great novelist—the second greatest in the history of English literature; but his novels are utterly undramatic, and the theatre has no business to meddle with his masterpieces. A tired business man who blundered in to a performance of "Colonel Newcome," by Michael Morton, might be persuaded to believe that "The Newcomes," by William Makepeace Thackeray, was a bore; and this misconception would result in a subtraction from the world-wide recognition of the civilized achievements of the English-speaking race.

Mr. Morton's "Colonel Newcome" is, of course, a very tedious play. It could not possibly be otherwise. The universe may be globed in a drop of dew, as Andrew Marvell told us three centuries ago; but the teeming world of Thackeray can not be constricted within the two hours' traffic of the stage.

Mr. Morton wrote his play—or manufactured it with paste and scissors—in order to afford Sir Herbert Tree an opportunity to appear in the character of Colonel Newcome. Sir Herbert's performance is exigently careful of details, and is admirable for the actor's punctilious employment of every manifest device that makes for theatrical appeal.

### "BOSOM FRIENDS"

"Bosom Friends," by Frank Mandel, is a thoroughly old-fashioned fabric. It shows all the ear-marks of the commonplace domestic type of drama that was popular in Germany thirty years ago; and the critic might be tempted to regard it as a mere translation of some inconsiderable German play if the program did not proclaim it as a new and original work by an American author.

Mr. Mandel's play may justly be described, in the language of Alexander Pope, as a composition "which, like a wounded snake, drags its slow length along." It is nearly as tedious as Mr. Morton's "Colonel Newcome." The plot

is obvious; the patterning is artificially symmetrical; the progress of the action is intolerably slow; and the dialogue is commonplace and dull. The talents of half a dozen celebrated actresses and actors have been wasted in the production of the inconsiderable play.

### "GRASSHOPPER"

The story of "Grasshopper" was invented by a Baltic dramatist named Keyserling; but the play has been domesticated in Ireland by Padraic Colum and Mrs. F. E. Washburn Freund.

Mr. Colum has already earned a right to be remembered in literary history as one of the earliest contributors to that great movement which gave to Ireland a voice in the concerted theatre of the western world; but, despite his many manifest endowments as a poet and as a sympathetic writer about peasant life, he has not yet learned the rudiments of composition for the stage.

"Grasshopper" is a very tedious play, and the main reason why it is so tiresome is that the most dramatic scene in the entire narrative—the *scène à faire*, to quote a famous phrase of Sarcey's—has been crowded off the stage by many lengthy passages of antecedent indication and subsequent disquisition. A great dramatist—like John M. Synge, for instance—could have told the entire story of this play in a single act with monumental eloquence.

"Grasshopper" was adequately staged by B. Iden Payne; and the performance was made memorable by the unusually eloquent acting of Eileen Huban in the leading part. The scenery, designed by Rollo Peters, of The Washington Square Players, was worthy of a word of praise.

### "THE AWAKENING OF SPRING"

"Frühling's Erwachen," by Frank Wedekind, served a certain purpose in the world of literature a score of years ago. At that time, it was not customary to discuss in public such delicate topics as the sort of insanity that is attendant upon the natural experience of adolescence. Wedekind's disquisition—which may be called almost embarrassingly intimate—was necessitated by a period of censorship. It is not necessitated now.

In these days, when every cultivated person is familiar with the scholarly and scientific works of such students of the psychology of sex as Havelock Ellis, it is no longer necessary to appeal in public for a recognition of important matters which, twenty years ago, were shrouded with a veil of obfuscation.

Wedekind's treatise on the sexual insanity of adolescence has, therefore, ceased to be important. There is no reason to excuse a public presentation of "The Awakening of Spring" in America, to-day. Such a production, of course, does not offend against the dictates of morality, but it offends against the dictates of good taste.

A very bad performance of a very bad translation of "Frühling's Erwachen" was exhibited at the 39th Street Theatre, on the afternoon of March 30, under the auspices of the Medical Review of Reviews. The embarrassment of the occasion was increased by the evident approval of an audience that was made up, for the most part, of the sort of people that no gentleman would care to meet. It is always uncomfortable to be forced to feel a snob; but when—between the acts—an innocent observer is handed an invitation to a Prisoner's Ball, and a prospectus of a series of lectures by Emma Goldman, and a pamphlet on the subject of Birth Control, what is any man to do to prove himself—at least in theory—a democrat? *Que diable allait-il faire dans cette galère?*



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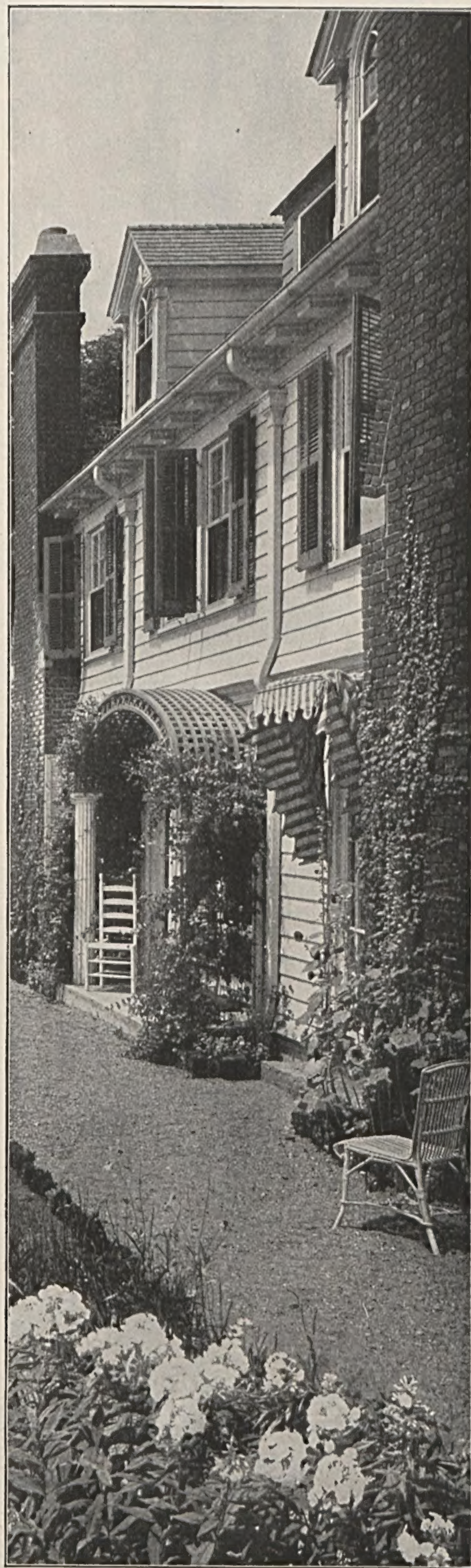
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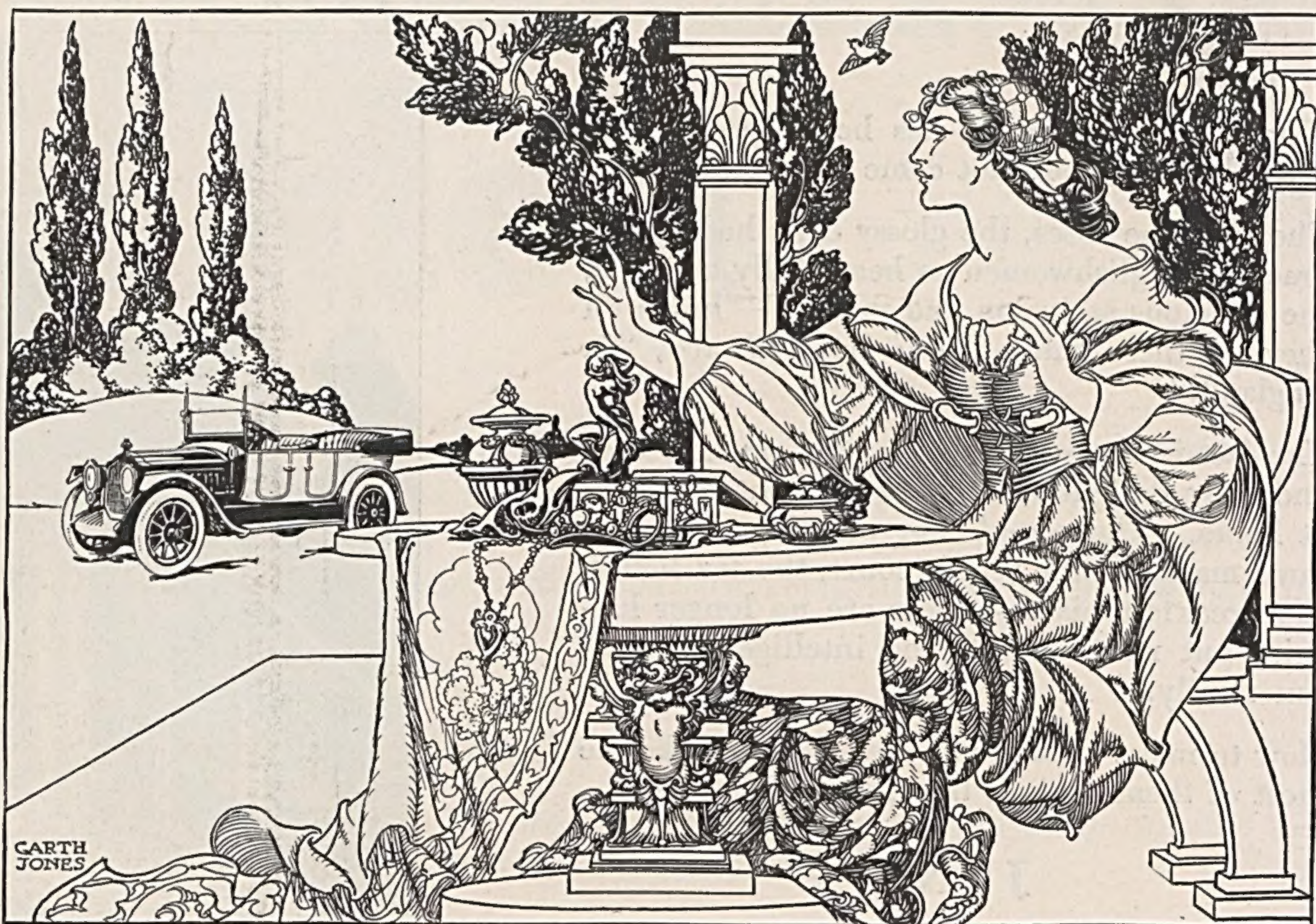
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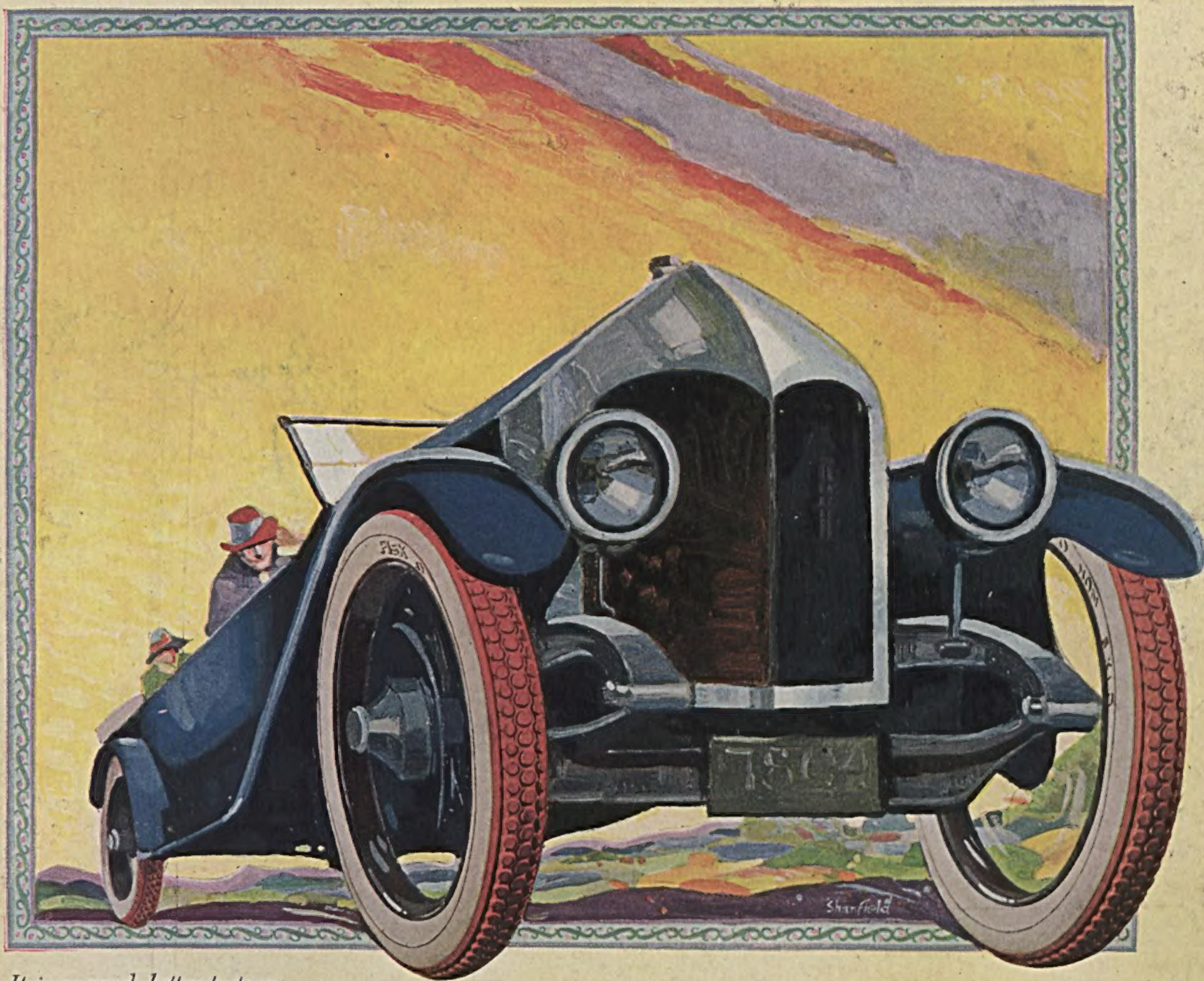
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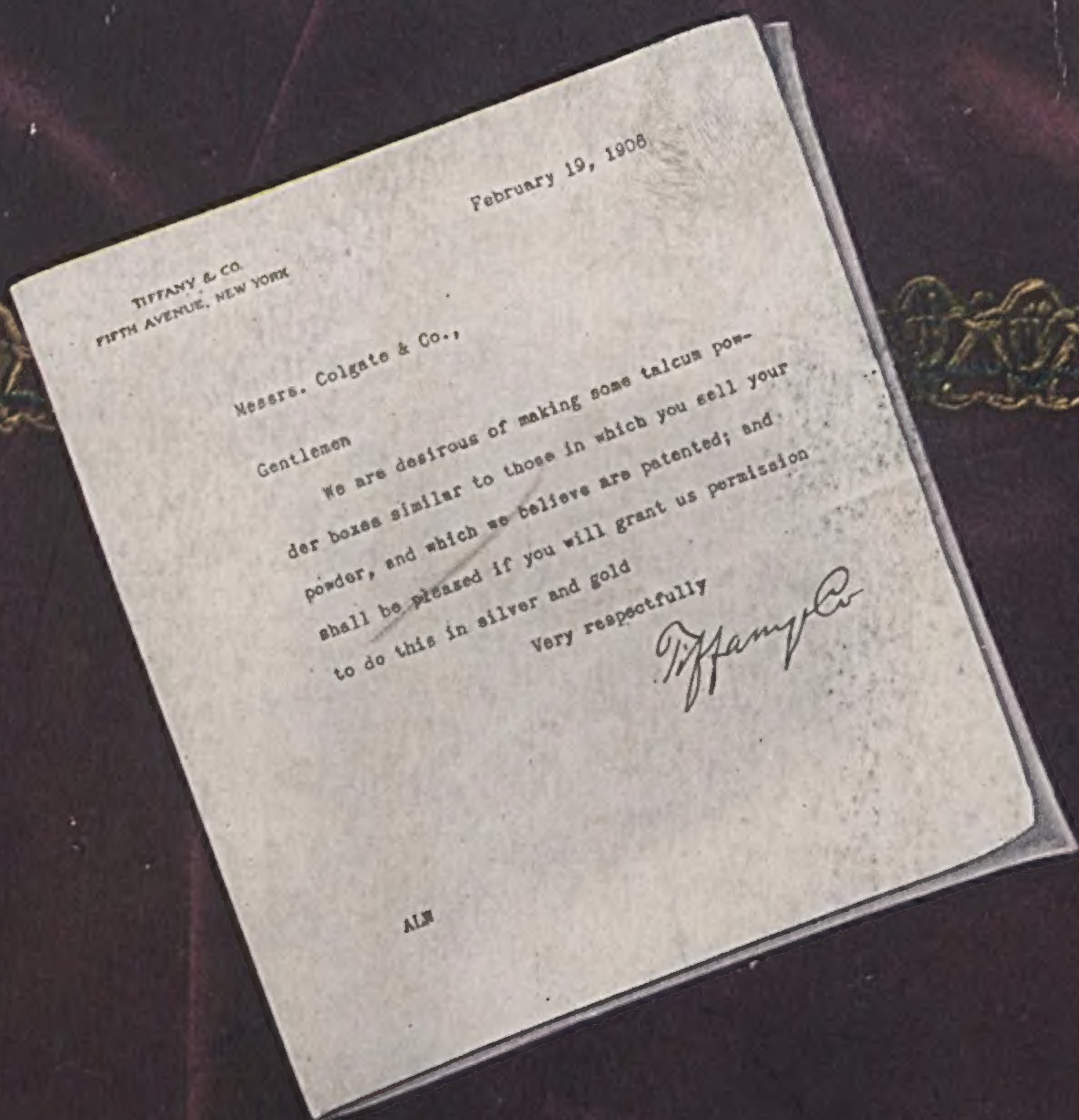
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